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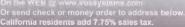
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# happy holidaus



When I was a kid, it seemed like the holidays would never roll around again each year-a perception that, like it or not, evaporates as the years begin to pile up on us and time slips by faster and faster. So is it just me, or does it seem once again as if the festive season took forever to get here? Per-

haps it's because this year we have all been waiting for a certain gift to arrive early —namely, of course, the premiere of Star Trek Nemesis—and it's a present that feels forever in the making.

Of course, this has been the longest gap between films-four years-since first-generation fans multiplied and waited through a decade of rumors and false starts before Star Trek-The Motion Picture hit the screen in 1979. This time around, most all agree that the longer time away has served everyone well-from a refreshed cast and crew to an even hungrier audience. Fans aside, that includes the all-important non-fan ticket-buyer in a crowded holiday movie season.

But Nemesis is finally here, and with this issue we have a full plate of kick-off coverage-more than ever before for a Trek feature, starting with producer Rick Berman's latest movie update. Our usual gang of contributors has served up family-style helpings of features on Patrick Stewart and much of the cast, plus production designer Herman Zimmerman, illustrator John Eaves, and comments on much of the art department's creations. Come along for the ride, too, as legendary offroader Ivan "Ironman" Stewart sends Starfleet's finest off four-wheeling on Kolarus III. We even take a close look at live-scanning actors for Art Asylum's Nemesis action figures, and catch up with the reality of Shinzon-like cloning in this issue's Building Treknology column.

We don't stop there with Nemesis, of course-after a little time to digest it all, look for even more on the feature next issue from Brent Spiner on Data's fate, villain Tom Hardy, director Stuart Baird, makeup guru Michael Westmore and costumer Bob Ringwood ... with a few surprises thrown in to boot.

But this issue now in your hands doesn't stop with Nemesis. There's an in-depth look at startrek.net, and festivities again as we celebrate yet another Trek landmark: a loving look at the 35th anniversary of "The Trouble With Tribbles"—past, present and future. With this fuzzy feature we welcome Sariah O'Brien, our own Fan Club catalog and products coordinator-and obvious long-time fanl-to our pages with her writing efforts.

In fact, as Nemesis and Enterprise both remind us, Star Trek is about nothing if not family-of one kind or another. So from all of our farflung Fan Club and Decipher family, here's once again wishing you and yours our sincere hopes for peace and progress throughout this holiday season and well into that same future Gene Roddenberry hoped for.

MANAGING EDITOR

# STAR TREK

NUMBER 141

PUBLISHER Warren Holland

Dan Madsen
MANAGING EDITO

COLUMNISTS
Richard Arnold, Jim Brumbaugh
J. Kelley Burke, Rich Handley,

CREATIVE DIRECTOR
Dan Burns

PRODUCTION COORDINATOR
William DeRooy

Liz Broes, Matthew Jubb, Michel Vrána, Mike Young SUBSCRIPTIONS 1-888-303-1813

PUBLICATIONS DIRECTOR
Peter Lobred

ADVERTISING SALES
Marc Michals

FINANCIAL COMPTROLLER
Walt Eley
DISTRIBUTION
Distribution Services

(905) 619-6565 EDITOR FOR PARAMOUNT PICTURES John Van Citters

Anthony F. Vittone

FAN CLUB STUDIO STAFF

Dan Madsen, Carmen Fisher, William
DeRooy, Lavonda Dulaney, Thomas
Maloney, Sariah O'Brien, Shirley

Maloney, Sariah O'Brien, Shirley Rinehart, Doris Sims, and Jean Mortensen SUBSCRIPTION INFORMATION

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# letters (

write to: STAR THEK COMMUNICATOR. 16260 & SSrd Pince

Skin Game?

in the letter from Linda L Klinge (Issue 139) [re] – It wolkans, I don't see any problems. — I certainly don't see TPol as a sex object. Honestly, be a little more mature. It's just a TV series and they haven't objectified women in any way that I an aware of, if a 139-pear-old like me can think it out logically, then why can't everyone lees' We all love Star Tek or les we wouldn't be watching it, so sit back and enjoy the show without being so Judgmentall

KRYSTYNA MAVILLE FIREANDICE89@HOTMAILCOM

... That it [T'Pol's tighter-than-normal Vulcan garb] is an issue of money vs. morality seems inescapable, and that money has won out seems unavoidable as an explanation for the things which have, and are, turning out. By the way, I am a man.

R. STUNKEL

Just wanted to say thanks for the interview and photo spread of Dominic Keating in Issue #138. The very nice, full-page picture of the actor out of costume on page 58 was what prompted me to purchase this issue!

It's nice to see a Star Trek show for once devoting equal "sink time" to its male characters, as opposed to only focusing on the women. Some of the episodes in Enterprise's first season have been very accommodating to fars of all persuasions by staking, advantage of Mr. Keating's abundant sex appeal as well as that of Connor Trinneer and Scott Bakula (Anthony) Montgomery has yet to receive his due, however!

What a welcome relieff is that the "Star Trek" franchise is finally recognizing that there are more "babes" in the universe than the ones with long blonde hair and microskirts. Now if the new show's producers would further lose their inhibitions and give us a recurring character or two of a varied orientation, then everything would be perfect

ED MYERS SPRINGFIELD, IL

Off His Chest

I agree with J. Powell (Issue 139) that voicing one's distaste will probably not get rid of a problem, but it makes one

feel better to voice it, so that's what I'm going to do. ...

For David Shepard (Issue 139), who believes we should stop complaining about Enterprise "for the kids who are just discovering the future and the universe of Star Trek," guess what? I'm only 13 and have only closely paid attention to Star Trek for a few years (though I have seen it and liked it quite a bit since I was five), and I hate Enterprise. Many of the kids I know who also like Star Trek (a small number, I admit) also either hate the show or the theme song. And I didn't like TNG or DSg because of special effects! I liked the characters and adventures, and let me tell you, I have seen all the Enterprise episodes two or three times. They are awfull Anyway. I've voiced my opinion now so

I'll just be quiet.

REED AIKEN ARLINGTON, VA

One thing I am not happy about is when Hoshi and that alien on Risa—well, you know. Makes me lose some respect in the character. Other than that, the characters are great, the show is great. Every episode during the last three months was awesome!

... [Re:] the "Future Man." I think s/he is the greatest mystery right now in Enterprise. We should not know who that person is for a good long time. ... Finally, I am too a Christian and I have enjoyed seeing the viewpoints of other Christians and of other people.

> DAVID A. PARLANTE REVERE, MA

Hair Today ...

Now that we've enjoyed our first season of Enterprise (love the opening sequence) I have to ask just one question. Where's the bald dude? In every series since Star Trek got enough funding to produce special effects AND a great plot in the same show, we've had an all-knowing, wise (or in the Doctor's case, wise-ass) bald dude. Some could argue that Dr. Phlox is a somewhat receded species, and he is wisely calm under pressure, but believe me, coming frouther personal conviction, he's not even close to bald. Of course my personal experience in his "smooth area" is far from the baldness.

tters of comment are airways welcome from our members and residens, published subject (Exting and space consideration. All letters must be signed, include cityistate, and maried that they are publication, email addresses will be used unless otherwise instructed Concile, single-topic letters are yays preferred. degree of Picard, Sisko, or the Doctor, but then again even the Doctor, in his most "chi chi suave" moments failed to acknowledge his own "toe-top."

I know that there will be those Trekkie geeks (count myself almost among them) who will cry out, "But what about Sisko's 'lower forehead' days during the first years of DSo?" My answer would be that Sisko didn't need hair back then because we were still watching the almighty Jean-Luc work his Shakespearean magic on TNG. As soon as Picard went. Sisko's hair had to go.

And this brings me back to Enterprise. Where's the bald dude? It may sound stereotypical, but I think a truly wise bald dude helps ground the show in realism. A wise hald dude, combined with better plots (which I'm sure will come now that we are starting the second season) would do wonders to already good ratings. Love the show. Love Star Trek!

> STEVE BARTON DRAPER LIT

Out Of Order?

... Although I found the overall concept of the [Enterprise] opening sequence interesting, what irritated me most was that it's contents are not in chronological order! First, we see a hot air balloon, but then it jumps to Charles Lindbergh's "Spirit of St. Louis," next to the Space Shuttle Enterprise, back to Amelia Farhart, then all the way back to the Wright Brothers then up to Chuck Yeager!

. From now on, please, make some kind of effort to put everything in the order that they happened!

Just like its predecessors. Enterprise will go through, and endure, its "growing pains." To the cast and crew, thanks for a good start, and best of luck in the future. IONATHAN HAVES HERMITAGE TN

Classic Defense

I was disgusted by the fan from Pennsvivania who basically said they can throw out TOS because she now has bigger and better. No. she has bigger and fancier in the new shows, but not one of them by itself would set off as years of deep devotion. I like the newer shows (except TNG), but not one of them has or would become part of our culture as has TOS. It was great, not because of fancy sets, makeup or special effects, but because of the strength of the characters Kirk, Spock and McCoy. They will live far longer than any of us.

IAM DRICCS MILAN, IL

meld Fan

Just a quick note to let you know how much I enjoyed Mind Meld: Secrets Behind the Voyage of a Lifetime DVD I won in your recent contest. ...

Surprisingly, Shatner turned out to be a much better interviewer than I expected. He elicited revealing anecdotes from Nimov about everything from his alcoholism to his views on Gene L. Coon (Liust wish he would've asked Nimov about those weirdlooking socks of hisl)

I have a keen interest in the post-original series/pre-movie era, so I would like to have heard more about this particular period - to hear Shatner's comments on his performance of Elton John's Rocket Man would be priceless!

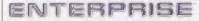
PATRICK LIFE SUN VALLEY CA

What An Exparience

Two weeks ago I returned from my first visit to Las Vegas, which included of course. a trip to Star Trek: The Experience at the Hilton Hotel & Casino. I must say I was very impressed, with the layout, the design, all the props, and especially the shuttle ride! It was definitely worth it!

In these troubled times we live in Gene Roddenberry's vision of peace, racial tolerance, and the complexity of the human spirit have never meant more than they do now. BRYAN WEIGLE





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# star trek update



:: the letest star trek news from producer rick berman



RICK. WHAT ARE YOUR EXPECTATIONS FOR THIS NEW SEASON

Well, I am hop-

ing to build on the successes that we had on the first season. One of the things that a second season gives you is the chance to develop characters further. The characters have a year's worth of back-story attached to them, which makes them richer and gives them more layers that you can play with. We are just finishing up shooting the seventh episode and

we have cut five shows now. I can say that, of the five episodes we have cut. I could not be more pleased. They are a wonderful mixture of different kinds of Star Trek stories. I would like to say that our cast is better than last year, but they are so good-it is not a question of being better, they are just continuing to do a wonderful job. I think we are taking advantage of reusing some of the best directors that we managed to pull out of the group last year. We have some new writers and, so far, I think we have been very successful at ramping up a very good start to the season.

WHEN YOU SIT DOWN TO DESIGN A SERIES, DO YOU HAVE A MASTER BLUEPRINT OF WHAT THE ENTIRE SERIES WILL BE EACH SEASON, OR DO YOU TACKLE THAT AS YOU GO?

We have never really done that. We, very carefully, set up the premise for what the series will be about, where it will be set, who the characters are and their goals and what the time period is. Because Star Trek has always been more character-driven than plot-driven, and certainly more episodic than serialized, we just build episode upon

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[ABOVE] Confrontations: Shinzon (Tom Hardy) and Picard (Patrick Stewart) [BELOW] Promotions: Admiral Janeway (Kate Mulgrew) [RIGHT]Changes: Data (Brent Spiner)





CONTINUED FROM PAGE 10

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STAR TREK COMMUNICATOR 141

episode. I think that, perhaps, on Deep Space Nine there were times where we had discussions about where we wanted to go with the war, the Founders and where that whole arc was going to take us. That was never more than a half-season ahead, though. On this new series, there has been a lot of thought and discussion about the Temporal Cold War and where we are going to be taking that, but not anywhere near the degree you are talking about. We're not sitting and planning out arcs that will envelop the entire second season, not to mention the third, fourth or fifth.

WHICH CHARACTER ON THE SERIES DO YOU WANT TO SEE MORE FLESHED OUT THIS COMING SEASON?

It is really hard to say because we don't have a lemon in the barrel. Brannon and I are, right now, in the middle of a script that is very focused on Hoshi. We are really looking forward to this because we know that Linda [Park] is going to do a wonderful job on a very, very intense character piece. It is an episode that is almost entirely focused on just her. You know, obviously, Captain Archer is our main focus-he is our captain and our hero. T'Pol is certainly our second star in the sense of being a very popular character and being our main female lead, but at the same time, all the other characters are of interest to us as well. I would say that the actor that I just can't get enough of and whom we are constantly looking for stories to develop and focus around is Connor Trinneer, I think Connor is just a remarkable actor. I think that if there is anybody who hasn't been given enough focus, in terms of stories centered around their character, it is probably Trip.

CAN YOU TELL US A LITTLE BIT ABOUT THE ROMULAN EPISODE COMING UP?

It is an episode that aired in October ["Minefield"]. Let's just say that the Romulan involvement in the episode does not contradict or break any Star Trek lore. There are a lot of fans who know that James T. Kirk was the first one to look at a Romulan eye-to-eye, and we took great attention to that in developing this episode.

ANY OTHER SPECIFIC ALIEN SPECIES FROM THE ORIGINAL SERIES YOU ARE TOYING AROUND WITH FOR THIS SEASON OF ENTERPRISE?

I certainly think we are going to revisit a number of them that we dealt with in the first season. I don't know if we are going to see the Ferengi again but we are certainly going to be running into the Andorians and the Vulcans. We've got Klingons involved in a Seven Somural-like episode that we are





[CLOCKWISE, FROM TOP] The theme of duality continues with 84 and Data (both: Brent Spiner The Enterprise crew is together again; Dr. Crusher (Gates McFadden) contemplates B. New beginnings for Riker (Jonathan Frakes) and Trol (Marina Sirtis).



just about ready to start editing ["Marauders"]. As far as other species that were seen in either *The Next Generation* or the original series, they are being discussed but nothing is locked in yet.

ANY NEW GUEST-STARS YOU CAN MENTION?

Bruce Davison (X-Men) is on the stage right now, as we speak, in an episode that Brannon and I wrote, called "The Seventh." He plays a very strong and very well-constructed adversary to TPol.tt is an episode that has a tittle bit of a La Femme Nikita feel to it. He is doing a wonderful job. Other than that, there aren't any others to mention right now.

ANY NEW NAMES THAT WILL BE DIRECTING EPISODES?

Well, Patrick Stewart is interested in directing, and we're continuing to talk to

him. The problem is that Patrick is the busiest guy in town, We're just trying to find a few weeks where he will be available. We're really, though, sticking with our core of directors that did the best for us last year and we're always looking for new people. We've got people like Roxann Dawson, who has just finished doing a wonderful job for us, as well as talent like LeVar Burton.

WHAT TELEVISION SHOWS DO YOU WATCH?

I don't watch too much television. I've got three kids and my job takes a tremendous amount of time. Brannon and I don't get home from work until 8:00 or 9:00 at night quite often. I am embarrassed to say that I'm one of those guys who tends to be watching CNN or the Discovery Channel.

THERE HAVE BEEN SOME RUMORS THAT YOU WENT BACK AND SIMPLIFIED THE

ENDING OF THE NEW FILM, STAR TREK NEMESIS.

I don't know where these rumors start. The picture has been locked for over a month. We are in the final days of our last scoring session with Jerry Cold-smith. This film has got four more days of dubbing, and then we go into dub review and then print mastering. We're all done and there are no changes and no simplifying. Whoever spread those rumors is just spreading rumors.

THERE SEEMS TO BE A REAL CONFIDENCE IN THIS FILM.

That's true. I couldn't be more pleased, especially now that we've been spending the last two weeks on a dubbing stage mixing all the sound, and we've got Jerry Goldsmith's score on it and all the sound effects work. It's a spectacular action film as well as incredibly emotional. I am very happy.



[ABOVE] A new look for the Romulans [BELOW] More bottle action thon eve. [RIGHT] Digital Domoin's visuol effects bring home the titonic struggle.







WHAT ASPECT OF NEMESIS EXCITES YOU

I think we have a wonderful story and script. That is certainly the back-bone of any great movie. Our director, Stuart Baird, who has a great deal of experience doing big action/adventure films, has brought a certain dynamic to the process that we haven't seen before. It is going to show in every frame of the film. It is a very big, very exciting movie. We also have this remarkable young actor, Tom Hardy, who is playing our villain, Shinzon, who just gives a performance that everyone who has seen the film has been blown away blown.

I'VE HEARD THE FILM IS RATED PG-13. WHY IS THAT?

I think First Contact was rated PG-13, too. There is a bit of violence in the movie, and there is a tiny bit of sexual content. I would think a combination of the action and a bit of the sexual content is what got us that rating.

WHAT HAS JOHN LOGAN'S REACTION BEEN TO THE FINAL CUTS OF THE FILM?

John has seen a couple of cuts and is very, very pleased. He's always filled with little notes and things, but John has been actively involved with every-thing. There is constant writing of little off-camera lines and juxtaposing of things and voice-overs, and John has stayed involved with me on this project almost on a daily basis for the last year. We have developed a very strong friendship. He's been terrific. He knows more about Star Trek than anyone I know.

THERE HAS BEEN SOME DISCUSSION REGARDING STUART BAIRD NOT HAVING AS MUCH EXPERIENCE AND KNOWLEDGE ABOUT STAR TREK AS PAST DIRECTORS. IN

THE END, DO YOU THINK THAT WILL HELP THE FILM BY BROADENING ITS AUDIENCE SINCE HE WAS LOOKING AT THIS PICTURE AS A FILM INSTEAD OF AS A "STAR TREK FILM?"

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SPECIAL

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WHAT DO YOU USUALLY DO ON THE DAY A STAR TREK MOVIE OPENS?

Anybody that tells you they don't look at the box-office returns is lying. The day it opens, what I have tended to do for the last few pictures is to get into a car and drive from theater to theater and just check out the larger theaters in L.A. I see what the lines are like and what the reactions are like. I try to slip into the theaters and stand in the back and see how people are reacting. You don't get many chances to see a packed house reacting to a new movie. Then what happens is that when a film opens, at least for the first couple of weeks, I get calls two or three times a day from people here at Paramount letting me know how the picture is doing. It's a little nerve-wracking--you go through all the reviews as well.

DO CRITICAL REVIEWS HURT?

If you get 20 reviews and 18 of them

are wonderful but two are bad, you tend to just look at the two bad ones. That's just part of the game, Historically, reviews tend to not have a whole lot to do with the success of a movie. Our films have tended to get very good reviews. I think this one is going to get exceptional reviews. My fingers are crossed. But you still read them, and that takes a couple of days right around when the film is opening. Then you've got all the box-office [results], and two weeks later we're off to London for the opening of the film there. It's a very busy, crazy, wacky time.

WHEN WILL YOU BEGIN DISCUSSION ON ANOTHER FILM AFTER THIS ONE?

My guess is that this film will do really well. The biggest enemy that this film has is the Christmastime opening. We've got James Bond and Harry Potter and The Lord of the Rings and Solaris and Gangs of New York and a dozen big movies that are opening between Thanksgiving and the end of the year. That's our biggest competition-just the fact that there are so many movies. My guess is that this film will do very well and, as a result of that, I will probably be hearing from the powers-thatbe at Paramount sooner than I hope to in starting to put together an idea for the next film. That's not to say ideas are not already percolating.

ANY OTHER SURPRISES OR THINGS YOU ARE WORKING ON WITH STAR TREK WE CAN TALK ABOUT?

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WE'LL LOOK FORWARD TO POSSIBLY HEARING ABOUT THAT MORE NEXT TIME. Sounds good. Take care. 3

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WHAT ASPECT OF NEMESIS EXCITES YOU

I think we have a wonderful story and script. That is certainly the back-bone of any great movie. Our director, Stuart Baird, who has a great deal of experience doing big action/adventure films, has brought a certain dynamic to the process that we haven't seen before. It is going to show in every frame of the film. It is a very big, very exciting movie. We also have this remarkable young actor, Tom Hardy, who is playing our villain, Shinzon, who just gives a performance that everyone who has seen the film has been blown away by.

I'VE HEARD THE FILM IS RATED PG-13. WHY IS THAT?

I think First Contact was rated PG-13, too. There is a bit of violence in the movie, and there is a tiny bit of sexual content. I would think a combination of the action and a bit of the sexual content is what got us that rating.

WHAT HAS JOHN LOGAN'S REACTION BEEN TO THE FINAL CUTS OF THE FILM?

John has seen a couple of cuts and is very, very pleased. He's always filled with little notes and things, but John has been actively involved with every-thing. There is constant writing of little off-camera lines and juxtaposing of things and voice-overs, and John has stayed involved with me on this project almost on a daily basis for the last year. We have developed a very strong friendship. He's been terrific. He knows more about Star Trek than anyone I know.

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[LEFT] Bob Ringwood's unique wardrobe look for Shinzon [ABOVE] Riker's most c mactic combat ever [BELOW] The epic Scimitar weapon-bridge



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# sensor readings



:: "... This'ii be your big chance to get away from it all"

# :: dramatis personae



WILLIAM SHATNER (Kirk) has his book I'm Working On That: A Trek From Science Fiction to Science

Fact, co-written by Chip Walter, now out from Simon & Schuster. They highlight technical ideas taken from Star Trek and theorize how to make them reality via interviews with scientists from Callech to MIT who are exploring what was once considered improbable—such as transporters and warp drive.

After its Hartford opening, KATE MULGREW (Janeway) played her one-woman show on Katharine Hep-

burn, Tea at Five, at the Cleveland Playhouse Sept. 3 and then went on to the American Repertory Theatre in

# Shore leave.

Garbed in a specially designed game uniform, WILLIAM SHATNER cuts up Aug, 31 during the largest paintball battle in history at Jollet, Ill., for Ahead With Horses, a charity organization that gives physically challenged children the opportunity to ride horses, he and his wife, Elizabeth, both took part in the eight-hour event by SPPLAT, the Society for Paintball Players and Teams, which raised over a half-million dollars. Beginning with Shatner's para-gliding entrance onto the playing field, his face-off against



Klingon and Borg teams was filmed for a TV special and DVD/video release—but sneak peeks are available at williamshatner.com 2

Cambridge, Mass., where the show ran Sept. 8-22.

LEONARD NIMOY (Spock) released his photographic essay on the feminine presence of God, Shekhina, in September, and began a lecture and signing tour for



the new book (see nimoy.com). He also hosted Art of Darkness, a new documentary on the classic Rod Serling series Night Gallery, which aired as part of a 24-hour marathon of the series over Labor Day weekend on the Mystery Channel.



With work on X-Men 2 winding down, PATRICK STEWART (Picard) may next turn up on the small

screen on cable's A&E Biography series. A date was not confirmed at presstime, but schedules can be checked online at biography.com.

Three of the Star Trek captains joined fellow studio luminaries when Paramount Pictures celebrated



its 90th anniversary with the 90 Stars for 90 Years bash in August. Scott BAKULA (Archer), KATE MULGREW







(Janeway) and WILLIAM SHATNER (Kirk) joined a host of others like Tom Cruise, Harrison Ford, Al Pacino, Jim Carrey, Charlton Heston, and Mary Tyler Moore. Others with Trek ties on hand were WHOOPI GOLDBERG (Guinan), JAMES CROMWELL (Cochrane, Nayrok, Jaglom Shrek, Hanok), ASHLEY JUDD (Ensign Lefler) and KIRSTEN DUNST (Hedril). Wolfgang Puck prepared the dinner and a 40-piece orchestra provided the music for the galla.



LEVAR BURTON (La Forge), who of course produces and hosts PBS' Emmy-winning Reading Rainbow, was

guest speaker for the 51st annual William Allen White Book Award banquet Oct. 5 at Emporia State University in Kansas.

(Data) to appear in an original movie for the Lifetime channel, *This Much I* is set to premiere in 2003.



TIM Russ (Tuvok) and his band played a fundraiser on Sept. 9 for *Dracula, A Musical Nightmare* play-

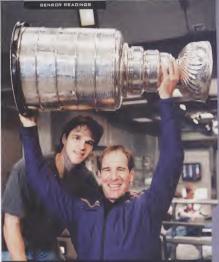
ing at the Sacred Fools Theatre Company in Los Angeles. The production benefiting from the fundraiser opened Sept. 26, running through Nov. 2.

CASEY BIGGS (Damar) directs Stand-Up Shakespeare — a fast-paced musical comedy-drama tribute to the Bard which featured Armin SHIMERMAN (Quark) and KITTY SWINK (ROZan, Luaran)—at the Odyssey Theatre of los Angeles Oct. 5-Nov. 24.



As a part of the Once Upon A Canyon Night series hosted by the TreePeople

organization in September,
John Billingslev (Phlox) was directed
by his wife, Bonita Friedericy, in reading
William Inge's 1952 Pulitzer Prize-winning drama Picnic. The performance
took place in Coldwater Canyon Park at



Luc Robitaille, a player for the world champion Detroit Red Wings—and a Jieria by 3001 BARDA (Archer)—brought the team's Stanley Cup hockey trophy aboard the Enterprise for a visit, surprising everyone on the set at Paramount studios Aug. 23.

the S. Mark Taper Foundation Amphitheater in Los Angeles.

CBS has disappointed fans of COLM MEANEY (O'Brien) by canceling the new fall police drama



R.U.S./H. that Meaney was signed to star in. There is no word on its future. RICARDO MONTALBAN (Khan) is back in Spy Kids 2: The Island of Lost Dreams as the grandfather of the young sleuths and a veteran spy himself.



RODDENBERRY (Chapel/Lwaxana) are working with Atmosphere Pictures to produce a new documentary about Star Trek and its impact on the world. The film's tentative title is *Trek* Nation.

Shooting began in September on Helldorado, an action-adventure film starring The Rock (The



Champion) a.k.a. DWAYNE JOHNSON.
The Universal picture, slated for a
2003 release, also stars Christopher
Walken as the bad guy.

JASON ALEXANDER (Kurros) leads the CBS holiday made-for-TV movie The Man Who Saved Christmas, the true story of a toy inventor who convinces Congress not to cancel Christmas during World War I. Alexander also had the role of Death in an early-season segment of The Twilight Zone. >>



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JEFF COMBS (Shras, Weyoun, Brunt, Penk) has returned to his horror roots by starring in the latest Re-

Animator film, now in production and due to be released in 2003.

CHASE MASTERSON (Leeta) is guest

CHASE MASTERSON (Leeta) is guest starring in an episode of the new medical series *Presidio Med* on

CBS Wednesday nights.

MAX GRODÉNCHIK (Rom)
plays the cabbie, Boris, in
the new Family Affair
episode "French Lessons."

The Sci-Fi Channel has filmed Children of Dune, a six-hour miniseries sequel to Frank Herbert's Dune, including Aluce Ketce (Borg Queen) in the cast as Lady Jessica and STEVEN BERKOFF (Hagath) as Stilgar, slated to air in 2003. Dune adapter John Harrison wrote the script based on the novels Dune Messiah and Children of Dune, which continue the story of the Atterides family.

SCARETT POMERS (Naomi Wildman) is playing Reba McEntire's youngest daughter (Nay on The WB's comedy Reba. And like McEntire, her inspiration, Pomers is also a singer and performed in concert Aug. 9 at Club One Seven, the new teen club at the Hol-

lywood & Highland complex in Los Angeles. She was also in the Disney Channel adaptation of the Madeleine L'Engle novel A Ring of Endless Light, which aired Aug. 23.

Look for JAMES HORAN (Humanoid Figure, Ikat'ika, Toot, Lt Barnaby, Dr. Jo'Bril) next February in Gods and Generals, a movie on the rise and untimely death of legendary Civil War Confederate Gen. Stonewall Jackson, played by Stephen Lang. With Robert Duvall as Robert E. Lee, Horan plays Col. Arthur Cummings, a lawyer who had fought in the Mexican War and was

CONTINUED ON PAGE 22



# :: Vir-con recap eatertrek conventio

Ry Keyin Dilmore

More than one million Star Trek fans from nearly 100 countries took part in Vir-Con 2002, the first official "virtual" Star Trek convention, with online participants interacting via 3-D" avatar" representations and attending such usual fare as celebrity Q&A sessions, trivia contests and a merchandise room with collectibles of all kinds.

"I think the fans made it into something greater than it was at the start," says W. Vito Montone, chairman and founder of virtual-conventions, Ilc., which operated Vir-Con 2002 on a collection of computers and servers linked across the globe. "They made friends and turned it into a real convention experience."

The virtual convention was an Internet-driven extension of Creation Entertainment's Star Trek event in Las Vegas Aug. 2-4, While the actual convention drew thousands, an estimated 1.4 million fans visited through the website at www.viri-con.net and registered more than 6 million hits over the three days, Montone says.

"We began observing that people's activities online actually wound up mirroring a real-life convention. They went to rooms, entered contests, took part in discussions and made friends," he says. "We're thrilled and overwhelmed. It's

SENSOR READINGS





# :: day of honor

Congrats to Enterprise's two Emmy wins this year, awarded among five nominations for the series overall.

The episode "Two Days and Two Nights" won the Outstanding Hairstyling for a Series trophy, which went to hair designer MICHAEL MOORE and hairstylists Gloria Pasoua Casny, Roma Goddard, Laura Connolly, and Cheri Ruff.

A solo Emmy for Outstanding Visual Effects for a Series, a category which can have more than one winner, was awarded for the pilot "Broken Bow." Statuettes went to VFX producer DAN CURRY, supervisor RON B. MOORE, coordinators ARTHUR CODRON and ELIZABETH CASTRO, compositing editors PAUL HILL and STEVEN FONG, VFX animator Gregory RAINOFF, and computer animation supervisors Robert Bonchune and David Morton.

Enterprise had also been nominated for a second entry in Visual Effects for "Breaking the Ice," as well as the categories of series makeup (prosthetic)/series and makeup/series ("Broken Bow"). 3

not about the technology at all. It's about getting people involved in the experience."

Fans logged into Vir-Con 2002 from 95 countries, according to officials, with about one in three of the virtual conventioneers living outside the United States. Lands represented at the virtual event included Canada, the United Kingdom, Germany, the Netherlands, Taiwan, Hong Kong, Australia, Vatican City and Vietnam.

Using the avatars, fans could appear as Starfleet officers of various races as well as Klingon warriors and Borg drones, with all of the aspects of the "real-time" Las Vegas event, Montone says. Online fans even submitted questions that real-life Vir-Con staffers would pose from the Q&A line for the on-stage guests.

"There was true communication between the virtual fans and the celebrity guests," Montone says. "Leonard Nimoy had his mind blown when we explained it all to him. He had no idea that Star Trek conventions had moved into the virtual world, and he loved it. He was wonderful. Kate Mulgrew was so excited about the idea that she spoke directly into the camera when answering virtual fans' questions. There were some truly magic moments for us."





And many of the Vir-Con visitors did not want the party to end, Montone says.

"On the last day, the convention downstairs was closing, it was about 6 in the evening and we were exhausted. And everyone online clapped when it was over. We saw someone say 'Let's go to Quark's!'-We had a virtual recreation of Quark's Bar-and they did! Everyone emptied out of the lobby and into Quark's. They stayed until 2 a.m. They taught each other how to get their avatars to stand up on the bar, and they started a conga line."

For those who missed Vir-Con 2002, Montone says he hopes to offer Star Trek fans another chance in coming

"People who met there want to start a club. They want to maintain their friendships. They are trying to talk us into yearround availability for the convention site," he says. "We're very happy about how this idea manifested in the first convention. It was one of those rare occasions when you add 2 and 2, and come up with 6 or 7. It's wonderful." 3



# FEVERICE BEN

WILLIAM SHATNER JOINED his fellow "Captain" KATE MILLIGEEW (Janeway) and her former crew at a fundraiser for her husband Tim Hagan, the Democratic nominee for governor of Ohio, at a weekend-long fundraiser in Cleveland last August. Friends CARRETT WANG (Kim), Tim RUSS (Tuvok), and Bon PICAROO (the Dotor) Joined ROBERT DUNCAM MONEUL (Paris) and JOHN DE LANCIE (Q) In informal entertainment and auctions, while a black-tie dinner and auction yielded \$150,000 all told—including \$20,000 for one of Janeway's original uniforms. A Cleveland performance of her one-woman play Tea at Five and hosted receptions rounded out the weekend—a first of its kind, win or lose, in Tek fandom and politics alike. 9



given command over the 33rd Virginia Regiment. Last July at the Sherman Oaks Open Stage West, Horan headlined in *The Romantic*, a new play based on the life of musical composer Hector Berlioz.

A new HBO series for 2003, Carnivale, has cast three Star Trek vets: ADRIENNE BARBEAU (Senator Cretak), CLANCY

BROWN (Zobral) and JOHN FLECK (Silik, Taibak, Ornithar, Koval, Abaddon).

RENE ECHEVARRIA (writer/producer TNG, DSg) is executive producer/ showrunner of ABC's new medical series MDs which premiered Sept. 25. In case you're confused, this Touchstone Television show was formerly titled Meds and The Oath. At

presstime, ABC had ordered 13 episodes: so far. Trek veteran ROBERT Joy (Inspector Yerid) has guest-starred. More from the alumni writers: ROBERT HEWITT WOLFE has joined former DSo. writing partner-producer IRA STEVEN BEHR on UPN's new The Twiliaht Zone. JONATHAN FRAKES isn't the only Trek director that's working on the new Zone: ALLAN KROEKER has directed another episode. Wolfe also wrote the second teleplay for MICHAEL PILLER (writer/producer, DS9 and Voyager cocreator) on his new The Dead Zone series' second season, entitled "Descent": MICHAEL TAYLOR (Writer. Voyager) wrote the season opener. USA has ordered 13 more episodes of The Dead Zone, due to start airing in January.

And other Trek vets are involved in NBC's remake of Steven King's Carrie as a two-hour telemovie for late 2002/early 2003. BRYAN FULLER (Voyager writer) did the screenplay, with DAVID LIVINGSTON (TNG/DS9/VGR producer-director) producing and DAVID CARSON (TNG, DS9, Generations) producing and directing.

Star Trek alum BARI HOCHWALD (Dr. Lense, Brin, E'lis) was in LA Weekly's pickof-the-week play *Fedunn* at the Odyssey Theatre in Los Angeles during October.

A flood of Trek guest stars have turned up in recent films. Children on Their Birthdays, a movie based on the short story of the same name by Truman Capote, features Christopher McDomato (tt. Castillo). It opened in wide release in November. Barbara Gutscher (Kelinda) appears in Martin Scorsees's crime drama Gangs of New York, set in 1846-1863 and due for a Christmas 2002 releass 2002 releass 2002 releass 2002 releass.

Al Pacino's satire Simone, which opened in September, featured Christo-PHER NEIMAN (Yeggie), DAVID DOTY (Nuu'Bari Miner) and JAMES GLEASON (Dr. Appollinaire). (Mark Thompson, who appeared in Trekkies as himself, was also

CONTINUED ON PAGE 83

Sometimes, the only way to restore peace is to wage war.

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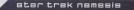








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STAR TREK COMMUNICATOR 141

briefing

Feature





# patrick stewart

by anna i. kapian

:: picard finds tragady, renewal and fast cars in *nemesis* 

25

Peach as Abouton's hep almostide on Bun shooting X-Men 2 by the time it comes around to chat about Star Trek Nemesis. While the globally known personage behind Captain Picard hedges his bets a bit, having not seen the final print, he knows full well what others are saying. The whole film was a can't-miss proposition that, in his opinion, started out with John Logan's script.

"John Logan is an outstanding screenwriter," Stewart says. "Of course [he] is a first-time Star Tiek writer, but a distinguished screenwriter, and happens also to be a fan of *The Next Generation*. In fact, if anything, he knows more about *The Next Generation* than I do. His development of the nemesis theme in this, I think, was really very fine, very intelligent and dramatic. We felt good about the script before we started filming."

The arch-enemy theme, of course, refers to the relationship between Picard and his adversary, Shinzon (Tom Hardy). It plays out in the main A-story of the film, but the discovery of another Datalike android, 84, also acted by Spiner, adds weight as well. In fact, Spiner shares story credit on Nemesis.

"Unlike the previous two [films]," as an associate produce and was closely involved with the development from the very beginning, in this case, that responsibility was largely passed on to my colleague, Brent Spiner, who developed the story for the film with [executive producer] Rick Berman and John Logan. I was not involved in the initial creative side of Nemesis.

"Isaw drafts of the story at an early stage, and gave my notes," he adds. 'Certain aspects of the A-story were contributed to by me. I was very interested in the whole Issue of Picard and his nemesis in this story, and how that would evolve through a strong dramatic narrative.

Shinzon is visually a younger Picard, cloned by the Romulans for nefarious purposes and then discarded by them, creating an enemy themselves in the process. Acting opposite Tom Hardy as Shinzon pleased Stewart.

"He's a terrifically gifted young man, not tremendously experienced, but I think that was also a good thing," Stewart says. "I enjoyed working with him enormously. He brought a freshness, not to say a certain rawness, to much of what he was doing. As another Brit on the set, of course, it was interesting to have that experience with a young British actor."

drives the Starfleet version of an all-terrain vehicle. Spiner's Data and Michael Dorn's Worf are with him as they search for things emitting a positronic signal on the planet's surface. As it turns out, Stewart loves to drive.

"I've always been an enthusiastic driver," he says. "In fact, I actually competed in the Toyota Pro/Celebrity Grand Prix in Long Beach. In this film I get to drive a futuristic off-road vehicle; except for the styling, which is futuristic, in every other respect this Is the kind of vehicle that they race in the Baja 500, the highest level of off-road competition."

Not surprisingly, then, Stewart made sure he got the driver's chair for the

"Wa are teiling adventure etorise on Stor Trek, and we don't want to gat paycho logically obscure with this stuff."

Some of Stewart's most difficult cenes involved the confrontations between Picard and Shinzon.

"There are two or three dialogue scenhere between myself and my nemesis that are very intense and very complex," Stewart explains. "We are telling adventure stories on Star Trek, and we don't want to get psychologically obscure with this stuff. They were, I think, the last things to be fine-tuned in the script. I think that Logan got them absolutely spot on.

"It was finding a proper balance between an authentic psychological examination of what's happening between two men and keeping the story exciting," he adds." It was difficult to hit exactly the right note with these scenes in performance. They were challenging. lenjoy that aspect of my work, working to make something meaningful."

On the opposite side of the performance spectrum is that raucous chase across Kolarus III, in which Picard chase sequence, even though it may come off a bit unlike the proper Picard.

"When I first heard [it] suggested, I campaigned to be the person to drive this, because it seems to be a little bit surprising," he explain. "Picard says: "We have this new vehicle. Let's go try it out." It's a little uncharacteristic, but throughout the life of the series, that's what we've always been looking for with all the characters, but certainly Picard, to find surprises, to find apparently unexpected behavior that would continue to make the characters interesting.

"I luckily got to drive this for most of the sequences it was used in," he continues, "Including some fairly fast driving through the desert outside Edwards Air Force Base. There was only one shot in which they wouldn't let me take the wheel of the car, thinking it was just too risky. That whole period, which actually was about five or six days' driving, lenjoyed enormously.











































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A surprising Picard...and two nervous passengers

augestad I compaigned to be the person to drive this. because it seems to be a little bit surprising."

CONTINUED FROM PAGE 25

"I can't say the same, I think, for my two colleagues, Brent Spiner and Misch Dorn, who were my passengers," Stewart chuckles. "They were only subjected to the impact of riding this thing, whereas I had the fun of actually controlling it."

Like his castmates, Stewart enjoyed returning to the world of *The Next Generation*.

"The relationships that we have mean that the experiences of shooting a movie are always fun," Stewart says. "Everything is; it is a perpetually good experience. We are a group of very good friends and we enjoy one another all the time, so there is always a lot of laughter on the set. I am working with the best group of people, very creative people, actors, directors, production staff and crew, many of whom of course have been with us in different forms on and off for 15 years, and of course the same executive producer that we've had all this time, Rick Berman.

"As an actor, I have been interested in ensemble work and permanent companies," Stewart adds. "That marked my career at the very beginning. I was interested in working with a group, and developing an ensemble with that group. That is what happened with Next Generation. So in that sense it is both creatively challenging and stimulating, as well as being a lot of fun, too."

The wedding reception of Will Rike (Jonathan Frakes) and Deanna Troi (Marina Sirtis) brought other old friends back to the Enterprise, and Stewart called it "a delight" to see Whoopi Goldberg's Guinan and Wil Wheaton's Wesley Crusher in their cameos—although Wesley's did not survive the final edit.

Stewart also finally got to work with the last of the "modern" captains, Star Trek: Woyager's Kate Mulgrew, who is now Admiral Janeway, despite their scene being a two-way viewscreen conversation." Id did to ff-camera, when they were shooting her side of the

scenes, although I was just standing behind the camera," he reveals. "We were not actually in the frame together, because she was on a communicator. But we worked together. That was the first time, and it was lovely."

Stewart admits to the oddity of Admiral Janeway telling Captain Picard what to do.

"That was something that gave a little bit of extra dynamic to the scene," he recalls with a laugh."It's just a fairly brief conversation, but there is something humorous and ironic about it which I hope people will enjoy."

On the other hand, director Stuart Baird was new to Star Trek. Although Baird had some things to learn, Stewart was pleased with the director.

"I think he's done an excellent job," says the actor. 'Stuart Baird has a widstinguished career as an editor, and of course, two other successful action films behind him, Executive Decision and U.S. Marshals. The only thing was that Stuart was really unfamiliar with the world of StaTiTek.

"In a sense, he had to be led through some of that," Stewart continues, "There were at times issues [when], as a movie director, he couldn't understand why something was thought to be important. Then it would have to be explained, that this might

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character point as far as the history of all these people is concerned. But that was fine."

thing that Stewart and the other actors did not know at first was that Paramount apparently decided to bill Star Trek Nemesis as the last adventure for The Next Generation crew.

"Of course we were not aware [of that description]," Stewart says, "That everyone. But the film has a very good feeling of closure, as it happens, so far as The Next Generation is concerned. If this is the last Next Generation movie. then, all in all, I think it's a very suitable storvline."

sure how he feels about Nemesis possibly being the last film.

ings about this from the very beginning," he says, "My feeling has been be developed in terms of script, and if we have something new to say. If we don't have anything new to say, then I think it's time to pull down the curtain.

"But." he adds. "if there is a feeling that Next Generation still has distance to go, both in terms of the stories it can ves, I think it's worth pursuing. I've taken each one of these films in the last eight years, just one at a time without any expectation that I wanted it to be an ongoing franchise. Of course, it also depends on there being an inter-

If fan response to this actioner is Nemesis will not be the last outing for Captain Picard and his crew.



star trek nemesis

Feature

30

ВТЯЯ ТЯЕК СОММИЛІСЯТОЯ 141

# marina sirtis

dy jason r. rich

:: troils back, and how, in nemesis

with how her longtime alter ego, Courselor Deanna Troi, is depicted in this latest Next Generation-era film. "Screenwriter John Logan is a huge fan of mine," she reveals.
"One of his personal agendas was to provide Troi with a really good role. He knows the characters so well because he's a huge Trekker. I think he really came through for me in terms of how he wrote Troi's role in Nemesis. It's the most interesting work I've done as Troi in a long time."

Because Troi is an empath and a psychologist, Sirtis has always appreciated the complexity and depth of her character." I think John used this and took it a step further, allowing Troi to cable TV and video. I am just not a good judge of scripts!"

Sirtis also has an opinion on that Paramount marketing slogan on the Nemesis poster—"A Generation's Final Sirtis continually stays in touch with her fellow castmates, but says getting back to work with them on Nemesis was pure fun. 'Basically, working on a new Star Trek movie is a chance for us to misbehave together, have a lot of fun and get paid for it," she says and laughs. "Getting back to work on a Star Trek project is easy. It's like it's in our DNA; we don't need to think about it."

"I'm sure if Namesis makes \$200 million, we'll be making another one. Based on the script, it is feasible that this is our final journey."

be extremely relevant to the movie's plot," Sirtis says, speaking of her pivotal role as the psionic who is used by Shinzon and in turn uses him to win the day for her crew and the Federation.

Sirtis has no script approval in the film process, and that's a blessing, she says with a laugh."I realized a while back that I am really bad at reading scripts and judging them," he says."I can't tell a good script from a hole in the wall, so I am certainly not the person they should come to for advice!"

In fact, just after First Contact wrapped in 1996, She was offered the lead in two non-Trek films." I thought one of the scripts was awful and passed on the project, and the other script I really liked," she recalls. "Well, the movie I walked away from, because I didn't like the script, was Men In Black. The role I accepted was in a movie called Paradise Lost, which went right to

Journey"—and the speculation as to whether this really is the last voyage for her crew. 'I haven't heard anything concrete about this," she says. "I'm sure if Nemesis' make 5200 million, we'll be making another one. Based on the script, it is feasible that this is our final journey."

But is that what she wants? Just this fall, Sirtis began work on a new feature, Net Games, with C. Thomas Howell and Ed Begley Jr.

"I now have a life outside of Star Trek and I do other work," she notes. "There's a part of me that says, "Yes, it's time this was over and it's time to move on." But, there's another big part of me that wishes this would go on forever. I'm torn. There was a time when I wanted this to never end. I enjoy this so much. I love the people I work with. There's never been a downside for me. I was heartbroken when production of the TV series ended. I in fact, she admits, the biggest challenge was getting back in her "space suit." It had been four years since I put it on the last time," she says." I spent a full week in 'boot camp' before production and lost nine pounds to ensure id fit into the suit without any alterations being needed."

emoletion challenes. Part bireto, though, was allowing the director to do his job during production—even if the direction she was given went against what she was accustomed to doing on the TV series and in past Trek features. The result, she says, is a much darker fills.

"Nemesis' director, Stuart Baird, was a fan of the TV series and really wasn't too familiar with it," she notes. "Because of that, he has brought something very different to this film. While we were shooting, there were times when, as actors, we'd say to him that a

TAR TREK NEMESIS SPECIAL

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don't want to hear about the series 'As

far as Stuart was concerned, this was

he was treating it.

what the director

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certain scene should be done differnot typically something I do particularly well!" she quins. how it was done. He'd simply reply, 'I

Still, looking back, she is as proud of this work as any she's done as Troi. "As an tionally demanding for me," she says. "Consequently scenes that look wonextremely difficult and draining

for me during production." Not only does she feel this film will be a fan favorite, but Sirtis truly believes Nemesis is a movie Gene Roddenberry would

"It's got everything," she says, "It's sci-fi, yet very character-driven. It's not effects, excitement, the space equivalent of car chases and the battlesalthough there are plenty of those. The Next Generation episodes that will appreciate the movie and really

Whether or not the powers-thatbe at Paramount decide to produce another Next Generation-based Trek ward to seeing what will happen to Deanna Troi in prose, now that she is married and off with newly promoted Captain Riker on the U.S.S. Titan, "It looks as if Troi's future is now directly tied to Riker's, as opposed to being tied be an interesting thing to explore in the future storylines."

BIPEI'S CONTENS ON Flook back to a party she attended with her new castmates over 15 years ago, after TNG had begun production but before it had premiered, with Paramount's biggest stars on hand for the In America for less than a year. and Rick Berman, dropped to her knees crying and thanked them for giving

> "That was probably ing to Star Trek," she

Wedded at last—but no 'Mrs. Riker'

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[CLOCKWISE FROM LEFT] Mourning Data's loss; The original wedding scene, with extra eyeglasses; A disturbing encounter with Shinzon.

"One of the best things about cells involved with Star Trek is that we get to go out and mest the Pans and experience that unique direct contact."

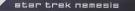
fast-forwards to a party hosted by Berman on July 4, 2001, where Anthony Montgomery of Enterprise was among the guests."He was grinning from ear-to-ear and acting exactly like I did so many years earlier because he was so excited to now be part of Star Trek. I turned to Rick and said, 'Now, doesn't this look famillar?' Everyone had a huge laugh when my

next statement was, 'And look at me now, I'm an ungrateful bitch.' We've come such a long way in 15 years."

Sirtis of course is only taking a dig at herself for fun. Even with future TNG films uncertain, the actress promises one other aspect of her Trek life will not be. "I don't think my involvement with the conventions will ever end," she adds.

"One of the best things about being involved with Star Trek is that we get to go out and meet the fans and experience that unique direct contact."

The actress, with three appearances on Voyager, is well aware of the rest of Star Trek beyond her cast's series, and appreciates that each show is not just copying TWG."The tone of the show is set by the captain," she notes." know that sounds weird, but the actor who portrays the captain on each series has a lot to do with its success. As for Enterprise, the only thing I don't like about it is that Troi hasn't been born yet, so can't be a guest star on the show!" 3



briefing

feature

STAR TREK COMMUNICATOR 141





:: the beauty of the beast

Seeing some actors' names in a film lineup lets you know immediately that you're going to enjoy watching them in action, regardless of what you think of the film itself. Ron Perlman is high on that list.



That reconent votes those pronounced facial features, the ability to play a wide range of characters—all add up to an actor who's fun to watch no matter what he's doing; one whose performance always stands out.

approached me," says Ron Perlman of his Reman leader, the Vicerov, "I never am ... but I'm grateful they did." When never knows what one is going to get premier screenwriters working in Hollywood right now. ... And as luck would have it, he's a Trekkie."

Perlman says his response to the role of the Reman Vicerov was immediate: "As villains go, it was 'unobviously' and intelligently portrayed on the page, and it was going to be an in as venerable and old an iconic franchise as Star Trek is."

Though neither a fan of Star Trek was "very much aware" of the franchise, play together years ago---we were actually doing the play the day he won the role on ST:TNG and I won the role on Beauty and the Beast. It was the same day, and we both had this amazing kind of experience in the theater that night because we were both so high on what had just happened to us." Frakes is not his only friend in the

cast, "Brent Spiner is an old friend of mine," he says, "and I knew Patrick Stewart. In fact, I had dinner with him Trek-before he was even chosen to do it-so there was an awful lot of 'coming home' for me, of closing circles that had been opened many years ago. It was a [great] place to be, on the set of Star Trek Nemesis ... a lot of

Born in New York in 1950, Perlman made his professional acting debut in an uncredited role in the 1976 Charlton Heston/James Coburn vehicle The Last Hard Men. A brief stint on Ryan's Hope followed, ushering in an ever-increasing Name of the Rose. He soon began doing

Perlman has since enjoyed a satisfying mix of diverse roles, most notably as Vincent on TV's Beauty and the Beast, Clayface in the various animated Batman shows, and the Cemetery Caretaker in Ed Wood's I Woke Up Early the Day I Died. His other genre films have included The Island of Dr. Moreau, Alien: ing sci-fi role to date: that of the Reman

Flaging such unique Granescens Perimanadmits,is something he dreamt about when he was young and just starting out as an range of characters they chose to play." career I ended up having, but I did 36



to play characters who never resembled one another, who got to totally disappear in and tap into disparate

The Viceroy, says Perlman, is just such a character. "He doesn't speak much at all in the script, but he's very present, and his power over a character who plays such a huge role is palpable and profound." Having raised infancy to infamy, the Viceroy has position of power in taking over not only the Romulan Empire but also the galaxy at large.

the thrane." Perlman explains, "but endowed with incredible powers of his own in terms of what he's able to pass down to Shinzon to prepare him for their ultimate plan, which is Federation domination." The charac-Perlman feels is great since it adds a sense of mystery. "As an actor, you're

VICEROY steps from the shadows. He is a leaflifying sign a tall, ashen-skinned ectomorph who bears a disturbing

desian element

He is vampiric

able to fill in your own particular pressure points to call upon. For me, he was [Vice President] Dick Cheney: He's very disciplined, very low-key, and he's like an iceberg. The one-eighth you see on the surface is nothing compared

Finding the Viceroy's motivation, Perlman says, required looking past his manipulation of Shinzon to an undeniable history between the two. "He [the Viceroy] has raised him, nurtured him, taught him-and he is a bit of a father-figure. So he's emotionally tied up in Shinzon in ways that some-



The result, Perlman says, was a "tightrone walk where both elements were in

Visually, the Viceroy and his fellow Mike Westmore's imagination, Tall and gaunt like their Vulcan and Romulan cousins, the Remans have grown pale, phastly, and hairless from years of living in underground mines.

before." Perlman notes, "but this was really hard because I was fully covered." designs around the pronounced con-

A powerful, monstrous

basically the product of the imagination of some other artist." he points out. "you have to make certain decisions about the character but reserve the right not to make any final decisions until you see what you look like, because that's going to inform how you move and how you sound and all other elements of your personality."

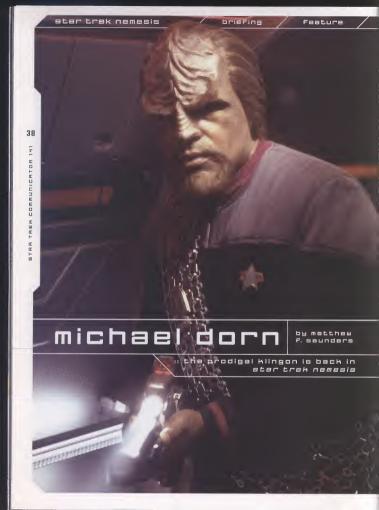
admits Perlman, as it requires that an actor "leave your they're first putting the makeup on and then when it's finally finished, I take a good, long look in the mirror

and say, 'Well, there's the alien creature; resemblance to the original Nosferatu. nd lethal. He is a Reman

different. "I was a pure abstraction, in that there was no part of me that was integrated into this makeup. I had to adapt to this creation, and my own mother won't know me." That doesn't bother him at all, though, as he has never been concerned with such things as vanity. "It's always remained a high priority for me to disappear in the character and be unrecognizable."

do before ever walking onto the set. "But when you're playing a role where you're guy ... now how does he walk, how does he things he does?" It's a working, unique from other acting assignthat Perlman is certainly not foreign to: "It had nothing to do with me, Ron Perlman ... it could have been any adds-he's glad it was him. 3 NEMESIS SPECIFIC AR TREM

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Klingon lovers beware, however:
Worf's homecoming is downplayed
against the backdrop of the movie's
larger Romulan story. They have a huge
amount of stuff in the movie," says
actor Michael Dorn of his reduced role.
"It has a lot of scope to it, so they really
couldn't deal with Worf a lot. They had
to sacrifice something, but he still has
stuff to do. Worf's the muscle. That's
what he does. It's just not as much as
we like this time."

Part of that sacritice is a clear explanation for why Worf is returning to the Enterprise so scon after beginning a post-DS9 career as Federation ambassador to the Klingon Empire. "He's just sort of right there, back for the wedding of course" explains Dorn."They really don't go into it. I think it would've been Okt if they'd done al little bit more in terms of explaining what happened, rather than just. 'Ok, he's a diplomat,' and,' Ok, he's not a diplomat. He's back here now." Dom pauses and laughs: "The captain, Data they all have a life, and Worf is just jumping around from place to place."

Also absent will be any insight into 'Worf's past romantic relationship with Trek's newest bride. Nevertheless, Dom has his own ideas about Worf's feelings for his former love, Deanna Troi, and her marriage to Riker.

"I think the writers should have dor something with that," Dorn says, always told them they missed the opportunity, it was funny because the undience in the screening for the la



movie, Star Irek. Insurrection, when she was in the bathtub with Riker, and Worf called down there, there was this rumbling going on; they were like, 'Ooooo!' And in this one, with them getting maried, Worf should be pissed. Like, What's wrong, Worf?''Nothing!'You know? But they [the producers] just didn't want to deal with it, which it thin k is a mistake."

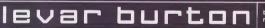
Those feelings aside, and despit his reduced screen time this go-round Dorn says he's totally behind the nev movie. In particular, he supports the film's behind-the-scenes newcomers screenwriter John Logan (Gladiator and director Stuart Baird (U.S. Marshals), and the fresh approach they've brought to the Trek universe.

The movie's going to have a different feel to it," says Dorn, "a wider range in terms of where the characters are going and what they're doing. Stuart Baird is also one of the best editors in the business, so what we see is going to be totally, different than [how] it appeared to us as actors (when] we filmed. That's the thing that's going to be interesting for me. I think it's going to be a good movie."

CONTINUED ON PAGE 82



star trek nemesis Feature



by jason r. rich

:: caught in a *blizzard* while filming *nemesis* 

award-winning actor/director/producer LeVar Burton of being lazy. Just his acting career alone includes some of the most critically acclaimed projects in history, from Roots and Reading Rainbow to Star Trek: The Next Generation, and he's also an accomplished director and producer. "I guess more than anything, I am guided by my heart when selecting projects to work on," Burton explains. "I go with what feels right and with what makes the most sense to me."

In fact, the latest Trek outing actually competed for his attention with a personal career milestone: directing his first motion picture, Blizzard, which stars Whoopi Goldberg, Christopher Plummer and Kevin Pollack.

"While we were shooting Nemesis, I was prepping for Blizzard," he recalls, saving he actually held casting sessions from his trailer on the Paramount lot while filming Nemesis and wearing his "space suit." "It was a really intense fall and winter! Blizzard was shot in Toronto, Canada, and Nemesis was shot in Los Angeles, and there was some overlap in the production schedules. I was flying constantly between coasts to work on both projects. My mind's primary focus was on Blizzard at the time ... a lot of my memories relating to Nemesis are stuck in a part of my head I don't currently have access to."

Still it's not all a blur: "The schedule for me was crazy," he adds, "but getting back to work with the cast of Next Generation is the most amazing thing. It always feels like absolutely no time has passed. Starting from the first day on the set when shooting Nemesis, we all once again fell into this really comfortable and familiar rhythm with each other, It's like nothing else I have ever experienced."

Nemesis has been called a darker Trek film than its predecessors, which is a description Burton certainly agrees with. "This movie is a lot moodier," he says, and traces it to the "outside" influences. "Director Stuart Baird, for example, came to this movie being totally unfamiliar with the history, the lore, the legend and the cast. He was a complete newcomer. I'm as eager to see the final result as all of the fans. It's very hard to judge a movie like this until you've seen the final cut, which I haven't. I can say that this movie doesn't convey the usual tone of Next Generation or the past movies."

One reason why Burton finds it difficult to judge a film like Nemesis before seeing the final print is that many scenes that were filmed will never leave

the cutting-room floor. "We shot a lot of good scenes-I hope they make it into the final movie." Burton offers, some weeks before the final edit is made. "I really enjoyed the wake scene that took place in Picard's quarters. It was an amazing moment for the 'family.' I also think this was the most challenging scene from an acting standpoint, in

Burton doesn't know what the future holds in terms of future Next Generation-based Trek films: "I didn't write the tag line 'A Generation's Final Journey Begins,' so I'm not the person to CONTINUED ON PAGE 82





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# the argo

stephen r.

an off-road, off-world experience

EXT. KOLARUS III - DAY.

The Argo lands on the planet. The rear cargo doors slide open and Picard, Data and Worf roar out on a 24th Century equivalent of a military jeep!

Actually, the location is north of Los Angeles, in an isolated desert—a good substitute for strange, new worlds (not far from where Captain Janeway and her crew rescued Kes from the Kazon-Ogla in the pilot of Star Trek: Voyager). This is where Captain Picard, Data, and Worf explore the planet in a futuristic four-wheeler in Star Trek Nemesis. When they unexpectedly encounter hostile natives, a wild chase ensues—result-

ing in a major action sequence. To pull it off, the producers called on a unique expert to provide the necessary transportation—Ivan "Ironman" Stewart.

"Igot a call from Paramount—they were looking for off-road race trucks," says Stewart, no relation to his eventual driving student and movie star, "asking me if we had trucks that would be off-road worthy"—able to "jump tall buildings," so to speak. And I thought I

had something that fit the bill."

Ivan Stewart is a major player in offroad racing. And he looks the partrugged, weather-beaten, a man who's seen his share of dirt and dust. He's won nearly 100 major races and championships, including the famed Baja 1000 and Mickey Thompson Entertainment Group stadium series. He not only races, but spearheads an enterprise called PRO (Protruck Racing Organization), which sanctions Protruck races around the world—including Africa and Guarn. Two of these special-class wehicles were transformed into the new Argo in Star Tek Nemesis.

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"The most important thing they wanted was identical trucks that had spare parts and could be interchanged," Ivan says, "If one broke down, we could always keep one running. We have all that. The difficult part was going to be to build the trucks in the timeframe they needed. We had only about five weeks or so to get them ready."

To help turn "off-road" into "out-ofthis-world," the studio turned to production designer Robert Woodruff Through research and watching films, he knew the Protrucks would perform well.

"It's a pretty spectacular machineyou see it on the road, it's incredible," Woodruff says. "They travel at very high rough terrain."

To make the vehicles look futuristic,

modifications were made to help the actors get in and out

They also worked from several sketches, drawn by veteran Faves

"It was very hard to design around them without them looking like 'Road Warrior trucks' and try to change them enough so they don't look like dune buggies, too," Eaves notes, "so there were a lot of challenges on it."

For the alien trucks, Eaves opted for painting the tires and shells with a kind of grassy, reed hue as camouflage. "We put a lot of effort into making them look like they're from another world, and race." Eaves said.

Actor Patrick Stewart says he looked forward to getting behind the wheel of the Argo, which would be used for eight days of shooting.

"The suggestion in the script is that nobody has taken this out yet, so I get involves some extensive stunt driving, which includes getting airborne at one point." That required the Stewarts to go on a test run.

"They took me out to a quarry just to recalls, "It's a monster, so much fun."

marks, "It was pretty neat to go out and watch the enthusiasm on Patrick's



"(Patrick) wasn't inclinidated by it by any atraton of the imagination. He took to it |||He a duck to water." -|vair||aonhan||arewart

face when he drove it because I saw that he really had a feel for it," Stewart recalls." (He] wasn't intimidated by it by any stretch of the imagination. He took to it like a duck to water."

"He said my driving was OK to pass muster," adds the pupil. "We were doing 180s, taking off—it's a thrilling vehicle."

Brent Spiner, riding shotgun in the Argo, also got a first-hand look at his "captain's" driving skills. "He was a monster in this car," Spiner says. "We would be bouncing along in the desert and he would say," it don't feel like we are getting enough movement in this." He said, "Why don't we just take off right across the desert instead of going on the roads that were cut in the desert? And they would say, "Yeah, go for it." it was fun—he had a blast doing it."

One thing's for certain. With the help of Ivan Stewart's off-road machines, movie audiences get to see

one of the most thrilling action scenes in Star Trek history.

EXT. KOLARUS III -- DAY.

Picard puts the pedal to the metal and races through the alien vehicles — weaving in and out, avoiding their fire ... an exhilarating adventure.

Stephen R. Wokott's last article for Communicator covered the DVD release of Star Tek: The Next Generation, which he produced for Paramount Home Entertainment: He watched the Argo in action on location while recording behind-the-scenes material for the DVD release of Star Trek Nemesis.

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ST: TNG

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THE RESIDENCE OF THE PROPERTY OF THE PERSONS SECTIONS.

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18 புக்க கடைத்தப் சூட்க brieff," says production designer Herman Zimmerman, "what you do is taken for granted. In other words, the audience should look at a scene and say, That's believable. They shouldn't say, 'Oh, that's a beautifully designed set.' If the audience does that, then they're watching the wrong thing; they're not watching the story."

Still, Zimmerman deserves credit for leading and guiding the artisans and craftsmen who worked together to achieve the dazzling visuals of Star Trek Nemesis, Zimmerman's sixth Trek feature film-not to mention TNG, DSq. and currently Enterprise. Zimmerman series and oversees the entire art department. "I would like to say that everything you see on screen, except for the actors, is in some way infludepartment creates," he says.

painter young

In the case of Nemesis, he deferred to the artists at Digital Domain when it various spacecraft, particularly the battle sequences: "Of course, we did a lot of physical things on the sets with the actors [to portray crash scenes], but all of the exterior [images] with the ships were computer-generated."

That doesn't mean that Zimmerman's job was any simpler. "I think Nemesis is a great deal more ambitious than any of the films I've worked on." he says, "both from the point of view of the acting sequences and the demands of the sets. The story moves very quickly from place to place. So there are a large number of individual environments that had to be created. And, of course, Star Trek is the kind of property that you can't just go out and find a local location and modify it and use it. In most cases. you have to completely invent the enviworld or you're dealing with an imaginary alien species."

Zimmerman credits Paramount Pictures with having the courage to take a chance on making an epic, which is what Zimmerman predicts Nemesis will to come, "I think Star Trek needed a new approach," he explains. "I think the studio recognized that by hiring Stuart Baird, an action director, to direct this picture. I think they recognized it by hiring John Logan, who wrote Gladiator. to write this. The studio chose to adventure, if you will-to take a leap away from what was easy to do and chose a more difficult, but in the long run more

rewarding, road to take, and I think the nicture will stand as proof of that."

First on Zimmerman's "to do" list was to give the interior of the Enterprise-E a "face-lift," as he puts it. "We made the Enterprise-E for Star Trek: First Contact, and that was a brand new starship at that time And we used it for Star Trek: Insurrection. It is also in Nemesis. The engine room, the corridors, the bridge, and the observation lounge have mostly the same look, but because we were using sets that had been stored, we took the opportunity to give them a facelift. I took all the colors, for instance, that we had used when we originally created them so that everything you see on the color-wise, than you might remember

7immerman's decision to enhance the colors of the Enterprise-E was part of

a larger scheme. "It was to give the show a little bit of a new look and to allow the required. As a director, Stuart likes to see things very dark and grainy, much more artfully grim and realistic, especially given the subject matter of the piece. I mean, it starts out with a mass murder and goes from there," says Zimmerman, referring to the opening anarchy in the Romulan Senate chamber, which is "one of the sets I'm most proud of-that, and the bridge of the Scimitar."

The also lain slate a borrowed from continuity, too, he notes: "Since we had established the Romulans in the TV series as having a bent toward an art deco look, we tried to maintain that and build on that for the feature." As for the bridge of the Scimitar, Zimmerman and his team built it much like engineers would tackle building an actual spacecraft-taking into account

"The bridge of the Scimitar is quite a spectacular set," he adds. "Whenever to do something as close to the way an engineer would approach it--if one were to be building something that was going to take the kind of pressures that you would get in a ship that was traveling at warp speeds-warp speeds being multiples of the speed of light. ... It multiplies exponentially. So the ship had to be designed to be believed that it could do that. We have to helieve that what it's made out of is a believably tough material and that the structure that you see is believable. If you look at this starship, you would have to say, 'This starship will take Warn 10.'"

aboard the Scimitar interior that will

## resh new epic

:: oroduction designer herman zimmerman



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SPECIAL REMESIS THEK 88





merman explains, the idea behind the visual design of this bridge came from the unlikeliest of places-a small costuming detail. "The design of the bridge and design of the whole interior, except for the observation lounge, came from a very simple style element that I took from a costumer's design. The costumer had [created] a chestplate that Stuart Baird liked and eventually became part of the costume design. I enlarged on that and changed it to be a structural element that went throughout the ship: throughout the corridors, throughout the walls of the bridge, throughout the walls of the other sets within the Scimitar, And

then it went full circle. After the costume people saw what I had done with the wall, they asked for a graphic and they modified it to become things like belt buckles."

As the respected production designer notes, it is that kind of synergy between the many departments working on Nemesis, and the Trek films and series that came before it, that leads to success. "We have a large Star Trek family by now-people that have done the TV shows and/or the features-and we have a kind of shorthand that works for us," he says. "We're blessed with enough brains to not have to depend on any one person's inspiration. Ten heads are better than one."

of Nemesis may be darker than Trek fans are used to, the story remains intricately tied to what fans know. "I think there's going to be some delight in the story itself, which has roots in the last three features and in the television series, Star Trek: The Next Generation," Zimmerman says. "It may be the last of the films with Patrick Stewart and his crew ... or not. The studio doesn't see fit to tell me about what their plans are, and I'm not sure they know until they see what the box office brings and what kind of response the film has. The story moves very quickly, as I said ... longtime fans finally see the [Riker-Troi wedding].



"You can't help but grow with t. You mayer do the same thing exactly the same way twice. You're challenged all the



[1] Warbird Valdore bridge: Romulan art deco, with familiar components [2] Older sets feature increased use of plasma screens and other new touches as well [3] The Gothic touches of the Scimitar Observation Lounge [4] Zimmerman's pride-The Romufan Senate [5] Scimitar Brig torture chamber.

of this all by himself. There is a large army of people at his or her disposal that work for months to get something ready that shoots for maybe a minute and a half, or three minutes or six minutes—whatever the script calls for The work is not like anything else if what you like is the challenge of figuring things out that are in the future, you couldn't have a better job."

and no designer does any

The work also never gets old for Zimmerman, despite his many year of working on the Trek productions. "You can't help but grow with it. You never do the same thing exactly the same way twice. If you do situation comedies [as Zimmerman did for years before TMG], you're always doing kitchens and living rooms and domestic environments of one kind or another. But if you're doing science fiction, you're challenged all the time—not only in terms of coming up with

This is a genuine Earth wedding in Alaska in a pavilion outside, and it's quite lovely."

A new element that Zimmerman predicts will impress fans is the Scorpion fighter—"the one thing that we have saved and will probably end up (on exhibit) at the lobby of the premiere, for instance"—as well as the Kolarus desert chase with the Argo and allen off-road vehicles.

"There's nothing easy about this job, but the thing that people need to understand is that it is so much fun—it is not like work," he explains. "It takes a lot of hours, a lot of talent to coordinate,

new ideas that you hope will serve the story, but doing it for a price and doing it on a time schedule. [On Nemesis] we had a short time to do it. We had a limited budget. So it was a chal-

lenge from the first day of pre-production to the last day of shooting.

The magic of novie making is in the acting and in the writing." he adds. "In the world of nuts and boits, which is where design falls, it's a very fast-paced, competitive and non-glorious part of making a film—non-glorious in the same way that you don't get kudos for what you do the way the actors do, but what you do supports what they do, and that is your reward." 3



# the nemesis vessels by desired on the second

something old something new



while paying homage to past designs. Hivetrator john eaves puts a modern apin on nemesis.

says illustrator John Eaves of Star Trek Nemesis, the fourth Trek feature film he has worked on. "What was fun about it was the script that John Logan put together...! couldn't believe that this was a Trek film. I was thinking, They'll never make this one.' It's too big, too grand. It's very dark and very dramatic—I did not think that this one would go. When [Paramount and the film's producers] said that this script was not changing—that we were going for it—I could not wait to get started. I knew that there were so or in ships that had to be drawn, and every one of them had a challenge of its own."

Eaves began his relationship with the Star Trek franchise when he was hired by production designer Herman Zimmerman to work on 1994's Star Trek Generations, where he was responsible for spark-plugging the Enterprise-Beaves then Joined the design team on Deep Space Nine in its fourth season. Since then, most of the ships shown on DS9, and many on the latest series, Enterprise, have been designed by Eaves, whose additional illustrating credits include First Contact and Insurrection, and non-Trek films Gepetto (for TV), Chosts of Mars, and The Majestic

Of all the new designs Eaves contributed to Nemesis, he's most excited about the new Romulan Warbird, which Eaves predicts fans will remember long after seeing the film. Considering himself a true fan of Star Tek, Eaves wanted to pay homage to previous Warbird designs while "making them a little newer, a little more up-to-date." In particular, Eaves drew from two previous designs—the Klingon Bird-of-Prey dating back to Stor Teel III: The Fearch for Spock (and which is supposedly a Romulan-built ship) and Andy Probert's Romulan Warbird from TMC.

"The TNG Warbird had a bird head on the front of it, and I wanted to include that element in the design somehow but make it more streamlined," he explains. "The TNG Romulan Warbird was very big and kind of '80-looking. So I took the heaviness out of the ship and made more of a graceful, sweeping bird out of it." That came from research on actual birds of prey, as the artist read up on species such as hawks and eagles to inspire his Nemesis drawing.

Likewise, the design of Shinzon's Reman vessel was equally inspired by Eaves' fascination with birds of prey with a twist. For the Scimitar, he drew "a shadowy version of the Romulan ship—





Romulan Warbird." Eaves
pointed out that
the most memorable moment
for the Scimitar
involves an action more
akin to a spider than a bird."John
Logan wrote this incredible scene
[describing] what the Scimitar does,
where it opens up like a giant spider in
space. To design that was quite a treat,"
he says.

Another enjoyable but challenging vessel was the Scorpion fighter—"a fun one," Eaves says, "because every once in

a while—usually on the movies—we get to break new ground, design-wise." For the Scorpion, Eaves elected to make the ship with numerous curves. "Usu-

"John Logen wrote this incredible scene (describing) what the *Scimiter* does, where it opens up like a giant spider in space. To ally when you see ships on the [TV] shows it's something they have to build, and the flatter the walls, the easer they can do it. With this one, we kind of broke all those molds and went very streamlined, very curvy. We built it!

tle, short wings that curve down. The body has a really nice flow to it. It wound up being a joint effort between myself and a guy named Bill Skinner, who did the final plans for the Scorpion based on my sketches. Then a bunch of guys built the entire ship out of wood, which was quite amazing. It's definitely one of my favorites.

"Everything has its glory moment its spotlight," he says of all the new Nemesis ships. "I think as fans watch



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"This really looks like a feature film, as opposed to an apisode of TV shown in a film length"

this movie, every ship will have that type of starring role. They'll be the stars of their scene. For example, we have a scene where we have a shuttle called the Argo. This is the first shuttle we've done where wings fold out of it. It comes down and drops out a four-wheel vehicle, which we've never seen before."

The veteran artist noted that Nemesis boasted one of the biggest art departments he's witnessed on a Trek ilm, allowing for the entire team to go beyond the expected and create some fantastic designs. "Usually it's myself and one other illustrator. On this one we had a quite a few. Plus, we had guys that just did props. We had two or three storyboard artists. We had tons of set designers. It was just an unbelievably talented art department—from the computer artists that built all the mod-

els to the carpenters that did the incredible sets"

All that manpower meant that Nemesis went beyond what the previous series and feature films had achieved. "It doesn't look like your normal Star Trek movie," Eaves says. "This really looks like a feature film, as opposed to an episode of TV shown in a film length." Whether one is a Trek fan or not, Eaves predicts that Nemesis "is going to stand on its own as a spectacular motion picture."

Eaves' work on *Nemesis* was not only about designing new ships. The project also allowed him the chance to improve

A battle sequence from Star Trek Nemesis





"It's kind of a whole new Enterprise. If you know what to look for, you'll see the difference."

on an old one-the Enterprise-E. "I always wanted to fix the Enterprise," he tells Communicator, "When I did it for First Contact, we had some plans drawn, but when the model was built a lot of the elements weren't on the plan. The look of the Enterprise was a little squattier than I had drawn," When it came time to work on Nemesis, Eaves was told that the digital model of the Enterprise-E was going to have to be rebuilt by Digital Domain, the special effects house working on the film, and he was invited to suggest improvements. "I was working with Dave Barton on it, and together we curved out the lines a little bit more, really finessed the edges on it. It's kind of a whole new Enterprise. If you know what to

look for you'll see the difference."

Eaves says one of the most timeconsuming designs he worked on was for the look of the damaged Enterprise-E saucer, reflecting its near-loss in battle with the Scimitar, Some 50 to 80 drawings were generated to depict various views of the damaged ship, he says: "We did everything from close-up damage to full front-end damage on both the Enterprise and the Scimitar. One of the hardest things [to draw] was the bridge damage. [Producer Rick] Berman had a clear idea in his head what he wanted it to look like, and when he has a really intense idea sometimes it takes a lot more drawings."

The biggest difference on this production compared to his previous

Trek projects, he adds, was how the collaboration with Digital Domain opened up much more creativity and detail than he normally allows himself: "Almost anything was possible." he says. At the same time, Eaves was careful not to upset fans with designs that straved too far from the Trek universe.

"Even though you have the opportunity to go completely in a whole new direction, you don't want to go too far," he notes. "For continuity's sake, you wouldn't want to go that way, and from a fan's point of view, they'd be beyond upset. So you're always trying to keep that world as closely intact and progressing as you can. It's fun as an artist to continue with the vision that other people have started. It's always a great way to say thanks to all the people that came before me, by keeping true to their original designs, but making them a little newer, a little more up-to-date." 2



BATRA TREK COMMUNICATOR 141

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by sariah o'brien

» one fan's tribute to 35 years of "the trouble with tribbles"

(Stop. Did you just answer that guestion exactly? Let's see a show of hands ... I) Everyone has a favorite Star Trek episode, no matter their generation, but some seem to engender a fondness well beyond any series barriers. "The Trouble with Tribbles" is such an episodenow marking its 35th anniversary after having first aired Dec. 29, 1967.

An innocent little romp has turned sequel (Deep Space Nine's "Trials and Tribble-ations"): innumerable references in Star Trek novels, mention in TV shows as diverse as Mystery Science Theatre 3000 and The Jeff Corwin Experience; and enough cuddly, squeaking, purring, wiggling toys to keep even the staunchest Klingon at bay for centuries.

Originally titled "A Fuzzy Thing Happened...," the episode was brilliantly the idea from his fascination with the comic panache by Joseph Pevney. "The Trouble with tially Star Trek. It's funny without losing character continuity and gives us a

glimpse of our favorite actors beyond the standard confines of the average episode.

One of the best things about "Tribbles" is that we are able to witness one of the few instances where characters are taken out of their normal parameters. Uhura and Chekov are away from their consoles. Scotty is coerced into shore leave. Kirk spends a

rather than punches.

an amazing ice of almost playing to the camera. He brings the audience in on the joke repeatedly, but whose long career includes voicing several Smurfs) is excellent at being pompous and annoying at the same time. He never has a chance. Baris is cut down to size faster than enemy fire

can take out a redshirt. And then there are the stars of the show. A shopping spree by Uhura and Chekov drops one cute, purring, bundle thing called tribble. It's wonderful to see Nichelle Nichols get her character instantly fall for the critters. Walter Koenig does a good job of playing the



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AR TREK DEMESIS SPECIRI





of the little purring furballs. Perhaps that's because tribbles were not a Russian "inwention."

It's a tribute to Star Tek and Gene Roddenberry that the creators were willing to include a Russian character in the cast at the height of the Cold War. It was Roddenberry's way of saying there's hope for the future. Still, in today's era—with arms reduction treaties and governmental cooperation with the former Soviet Union, an internationally built space station, and even NATO, which was created to ward off Communist Bloot incursions, giving Russia special status—shtick like "Russian inwention" (the long-running "Chekov toke," utilized again in "Tribbles") seem a little more a part of the past than a dream for the future.

The Enterprise has its own futuristic foe to deal with, however The Klingons' abrupt appearance at Space Station K-7 is taken very seriously, but it's only a matter of time before Captain Kirk is once again taking command of the situation though a little verbal sparring with the good Captain Koloth.

Ironically, the closest any Klingon comes to a ridged forehead in this era is when Koloth wrinkles his brow at Captain Kirk. William Campbell (who also played Trelane in the original series episode "Squire of Cothos") later gained wavy Klingon hair and the more familiar ridged forehead in D59's "Blood Oath." But, as Worf stated in D59's "Tri-als and Tribble-ations" in regards to

Klingons of this era, "We do not discuss it with outsiders" (see sidebar).

The tribbles are not

the only thouble as trader Gideon") wanders the bar on K-7, proffering them and his other wares to Starfleet officer and Klingon warrior alike. It turns out tribbles don't like Klinor perhaps they smell a bit too much like a predator, it also turns out that the tribbles aren't the only ones causing problems. Korax (Michael Pataki, who later played Karnas in the TNG episode "Too Short a Season") just can't keep quiet when it comes to his dislike for humans-Kirk in particular-as he loudly voices his opinion of the U.S.S. Enterprise, Perhaps this cranky Klingon an engineer's ship: Scotty pops him right in the Jefferies Tube for the crack.

This is a great scene Not only is it no holds barred, a "how dare you insult my ship" sort of battle where they're the bad guys and we're the good guys with no moral ambiguity, but the characters throw themselves into the fight with a bandon. In an era when most actors cleared the stage for stunt doubles as soon as a fist was ralsed, it's

nice to see both James Doohan and Walter Koenig genuinely in the thick of things.

There is one small item to note in this scene. If you watch the fight closely, you notice that all of the Starfleet personnel seem to be wearing black leotards under their shirts. Undoubtedly this was to prevent any unseemly showing of flesh during the heat of battle. Interesting that women were often dressed as scantily as possible, but displaying a man's torso, even when it might have been understandable, was out of the question (unless you were the Captain of course).

After the brawl, Kirk lines up his men and grills them, but nobody is going to rat out the perpetrator of the fight until Scotty eventually confesses. Once again, Shatner's come to the fore. You can feel Kirk's indignity at the thought that his chief engineer had no issue with a Klingon calling his captain a Denebian slime devil but went ballistic over reference to the Enterps as a garbage scow. James Doohan is the perfect comedic partner in this scene, unwilling to tell Kirk what the Klingons said, then spilling the proverbial beans with a generous helping of relish.

Meanwhile, the tribbles are putting Earth rabbits to shame in their mass procreation. Spock and McCoy spar over the creatures' attributes, or lack thereof: McCoy points out that he likes the tribbles better than Spock, and Spock notes that at least the tribbles' don't talk too much."

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The tribbles are now well on their furry little way to taking over the Enterprise. Kirk can't even sit in his favorite chair without a close encounter with one. Although Uhura protests that tribbles are the only love money can buy, the good Captain has had enough. He's off to K-7 to confront Cyrano Jones.

What follows is one of those moments of comic genius. On the station. Jones defends his import of tribbles and is away to tend to his ship with a hearty au revoir. In comes an indignant Nilz Baris, Once again, Kirk counters Baris' conniption with a few well-chosen words and is away to tend to his ship with a hearty au revoir. It's a subtle but funny touch, as Kirk parodies Cyrano Jones to the utterly clueless Baris, making the joke all the more enjoyable from the audience's perspective.

Alas, back on the Enterprise, the tribbles are into everything. Kirk and Spock can't even have a decent meal without the tribbles dipping into the coffee and taking a bite of Kirk's chicken sandwich. Once Scotty has explained that machinery via the air ducts, it takes only seconds to discern that there may K-7. With a few Enterprise tribbles in tow. Kirk and Spock herd all concerned to the quadrotriticale grain bins. Alas, poor Kirk; his suspicions quickly confirmed, he gets pummeled with trib-

#### "don't blame me! It's the tribbles that are breeding!"

other places where tribbles can be found within the Star Trek universi-

#### books



BANTAM ROOKS, 1977 (OUT OF



POCKET BOOKS, 1997

#### POCKET BOOKS, 2002

POCKET BOOKS, 1996



WITH TRIBBLES' BALLANTINE BOOKS, 1973

#### tv 6 movies

ORIGINAL AIRDATE: OCT. 6, 1973





PARAMOUNT PICTURES, 1984



ORIGINAL AIROATE: NOV. 4, 1996

DS9 EPISODE #503

This is the most farmous scene in The Trouble with Tribbles," but its fame goes well beyond the physical comedy. Certainly it's funny to watch Kirk get buried in a pile of squeaking furballs, but what truly makes it entertaining is the way the actors handle this scene. There's no over-the-top acting here. Spock lifts an eyebrow at his Captain's predicament, but makes no move to rescue him. Dr. McCoy comes in seconds later and seems utterly unfazed by the fact that Kirk is mired in a mountain of tribbles. Kirk manages a resigned look, as tribble after tribble bounces

In any and, It's and tribbles that save the day, it's discovered the grain has been poisoned and the tribble aversion to Klingons even unmasks the undecrover culprit. With Cyrano Jones relegated to making Kry a tribble-free environment, Kirk and company return to a now tribble-less Enterprise.

A little round robin of co-conspiracy reveals that the Enterprise has had the last laugh. It seems Scotty has transported all of the tribbles to Koloth's ship. Try not to think about what happened to the tribbles from there.

There's only one thing missing from this classic among classics. Mr. Sulu. "The Trouble with Tribbles" was one of five original series shows in which the Sulu character was written into the original script, but was not used. This was due to the fact that, at the time the episonal was shot, George Takei was filming in John Wayne's The Green Berets in Georgia and was unavailable. Still, you can't help wondering what Sulu would have done to the Klingons in the bar fight (no one dares call him "Tiny," after all), or how he would have reacted to tribbles in his soup. While "The Trouble with Tribbles" is



an ingeniously written episode, it is dimmed somewhat by the absence

All in all, "The Trouble with Tribbles" is an entertaining romp that many have loved to revisit over and over. It brings each character out of their well-formed shells and lets us see the Enterprise crew in a new and humorous light. And, as Dr. McCop put it, "It's a human characteristic to love little animals, especially if they are attractive in some way." Tribbles have indeed left us with that warm fuzzy feeling for 35 years. All 1,771,561 of them! 2

#### how much is that tribble in the window?

"The Trouble with the Indiana" calls brackers it a sets anneversary in December 2012. In those 35 years, this was have marched from a single 1960 repisode into the hallowed halls of cultural icons. Despite the fact that kilingons supposedly wiped out the tribbles—sending hundreds of warriors to track them down throughout the galaxy and venturing to their home planet to destroy it—they seem to have made quite a place for themselves in

Tribbles proper made their first ver lare into the marketplace in the earl 1670s, but they didn't stay simple balls of purring fur for long. Soon tribbles wer appearing on badges, pins, T-shirts, pho los, Fotonovels, trading cards, greetin caros, collector plates, mugs, watches and more. There were tribble business cards, both an Official Tribble License and one for The Society For Prevention of Cruelty to Tribbles, Keebler even produced both butter-flavored and chocolate chip Tribble Cookles in 1989, Star Trek con-

sumers ate up tribble merchandise aster than even they could reproduce.

It hasn't stopped. Tribbles can be found in various forms at conventions across the planet. If you look hard you can still find the Playmates 199? "Trials and Tribbles actions" figures, complete with tribbles. Decipher's tribble card game is still available. Tribbles of assorted sizes sit in bins at Star Trek. The Experience's Promenade, hoping a nice Starflect officer, Vulcan, Frengli or even



Romolon will take them home. An entire tribble family, new in 2002, is now offered to future tribble owners exclusively through The Official Star Trek Fan Club. (See

The fans' love affair with tribbles is still going strong. Despite the best efforts of the Klingons, it looks like tribbles will be here for a good long while. Move over, Spot and Porthos—you've

Special thanks to Philip Watson for access to his Star Trek collection. RITTENHOUSE ARCHIVES PRESENTS

# STAR TREK



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# online immersion

im brumbaugh

:: startrek.net promises totel eter trek service, content and experience

HEREN SEE SEEN THERE HERE like so many others, you know that there are ways to make your daily activities seem a bit more ... enlightened. Filmed Trek is not enough any more-nor even conventions, magazines, books and tapes. You may feel the need to include in everything from Star Trek coffee in a Star Trek mug at breakfast to a business lunch you buy with that Star Trek check or credit card, after handing out your card from a Star Trek business card holder.

But what can fans do if their thirst introduced in February by EarthLink for Star Trek still has not been and Paramount Digital Entertainquenched? Well, now there's StarTrek.net dial-up Internet service, a launch of StarTrek.net DSL Internet custom Star Trek online experience

ment, and followed in May by the service.

As a subscriber to StarTrek.net, you get unlimited Internet access for a fixed monthly fee (the same price as normal EarthLink access), along with customized Star Trek services---including a StarTrek.net email address. But that's just the beginning of the benefits, according to Valerie Whalin, senior manager of marketing and special projects for EarthLink.

"When you come to the Personal Start Page, it's just the center of the 5 22 02: JOI EN

documentary covering The Klingon Rites of Ascension, an article detailing concep-

include a video

tual illustrator John Eaves' process of designing the Enterprise-E for First Contact, "First Person" video interviews with Jolene Blalock, Casev Biggs and John Billingsley, and a humorous pictorial from GO-"Gorn Ouarterly"-describing what the fashionable Gorn is wear-

overseeing the production of this content is Tim Gaskill, editorial director for Paramount Digital Entertainment. startrek.com and StarTrek.net. "The service itself is very groundbreaking, in the sense that we are providing material that is produced exclusively for StarTrek.net subscribers," Gaskill explains, "What makes it so exciting is that a lot of it is so different than what has been produced before for anything else."

And he and the team of 10 core staffers have already

> produced a wide variety of material, "For instance, the documentaries we are

doing really focus on one story," he notes, "There's a documentary about Sarek, and it looks at his life from

from the episodes. We've cut together video and stills, so you're basically getting an A&E-type biography on this one character.

the-scenes stuff, and video interviews



d Star Trek: Storyboarde from Firet act battle with the Borg - see the

fleet Documentary Landing the lead - class shap Click here to watch!

Your connection to all the exclusive articles is not it have

universe-no pun intended-for your user experience," Whalin says, "You have Star Trek weather, a Star Trek 'message of the day,' Star Trek trivia, and a Star Trek Community Center." Other Star Trek-themed options include an upcoming episodes schedule, the Starfleet Survey, and Star-Trek-centric shopping and news headlines. And the features can be customized, she adds-such as the Weather module. "It isn't just weather from Pasadena or Minnesota.

You [also] get Star Trek weather from [a Star Trek] Planet of the Day." Remember the sexually androgynous J'naii from The Next Generation episode, "The Outcast"? The weather for the day on their homeworld was reported with an icon showing sun, clouds, rain and snow, with a description of "Short-term outlook: ambiguous"!

In addition to custom settings like Weather and News modules, the entire Personal Start Page can be configured by the user to display any of more than 30 different elements, including some ele-

ments that have no reference at all to Star Trek, "If you are a fan of [a specific] show. you can actually [customize] your Personal Start Page to those

colors," Whalin adds. Still, she says, the most important feature of the Personal Start Page

for fans is likely the Exclusives area: "That's previews, behind-the-scenes stories, videos-things that no one has seen before-and they're not available on StarTrek.com." Examples at presstime ing this season. Part of the team responsible for

DOCUMENTARI

what we've gleaned

"We're also doing a lot of behind-

8 18

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wa have voiceover we have video
footage and stills,
ios and artwork
that are designed
exclusively for it.

a particular sequence, when Picard and Hawk and Worf are on the underside of the saucer section fighting off the Borg We

ing off the Borg. We show you the storyboards, and then we give you the option of watcl

ing the storyboards in comparison to the actual footage the way it appeared on the screen.

Gaskill also points to fea-

tures like storyboard comparisons: "We

took the First Contact storyboards from

"Another one we did was landing procedures for Voyager and, basically, how to land a ship on a planet. We have voice-over, we have video footage and stills, and we have graphics and artwork that are designed exclusively for it. What we do is we take these aspects and we make little documentaries on them that last five to eight ninutes. That's the first time to my knowledge that this has been done. It makes for some very entertaining viewing on the part of the subscriber."

Gaskill is enthusiastic about the opportunities that his team's efforts provide for Star Trek fans. "It's exciting in the sense that we're getting to produce these extra, bonus features direct from

Paramount," he notes "StarTrek.net gives us the ability to do that. It's Just giving fans something new and different, and a way to interact with StarTrek on a whole different level."

Even beyond those features, Starthek.net subscribers also receive to megabytes of space for creating their very own web site—and knowledge of "With the Click-n-Build tool that we give to our general membership, you can create a fin un web site for yourself in half an hour," Whalin says. Using this tool is very straightforward, as Earth-Link provides page templates with "Edit" prompts for entering text, images and tables.

(For a sample, surf to the web page that the author of this article has created at home.startrek.net/-Jimbrumbaugh. Having already ing to the page, the basic elements were entered in the Click-n-Build template in about onlinutes, and with the click of one mouse button, the page and imagery are automatically uploaded to the Earthlink servers.)

In mediticion. Whalin says there's also a separate set of templates just for the Star Trek fan that provides an authorized, official, Star Trek fan web site. Subscribers can produce sites using Borg, Klingon, original series, Starfleet LCARS interface or StarTrek.net icons and backgrounds, or they can select from more than 130 other templates in 12 non-Trek categories. "Obviously, other EarthLink members can't use these [Star Trek templates] either," she notes. "These are exclusive only to the StarTrek.net customers."

Whalin also reveals that EarthLink plans to "create an opt-in directory for the StarTrek.net community, so that if people would like to share their web



[FROM TOP TO BOTTOM] Goodies galore; exclusive interviews; and comprehensive behind-the scenes articles Star Trek Fana wanted the ability to be fans when they wanted to be fans, and not when they didn't want to be fans.



sites, they can." This Star Trek Community Directory should be online sometime this fall, she says.

While subscribers receive even more

exclusive material—Treck themed desktop imagery, sound effects, and a web browser and mail client with Star Trek icons—Whalin notes subscribers get much more than "just" Star Trek with their membership.

"We did several focus groups before we launched this product," she explains. "Star Trek fans wanted the ability to be fans when they wanted to be fans, and not when they didn't want to be fans. So the vanity starTrek.net alias is just that—it's an alias. It does two things: [First,] it allows you to use your Star Trek email address when you choose, and because it's an alias, all the mail goes into your main mailbox, so you don't have to be searching around and won-

dering. Which mailbox did I put it in?" It's all in your main mailbox for you." Second, since every account also comes with a standard Earthlink.net email address, Whalin says that fans can still "seem professional in a business setting, if that's what they are using their email for. That's a feature that we have that no one else has." Subscribers receive an extra seven Earthlink.net mailboxes that can be named however the subscriber chooses, provided that the name requested has not already been taken.

EarthLink affiliation also provides access to its Spaminator anti-spam tool. Before delivering email to the subscriber's inbox, the Spaminator anatyes it and captures messages that it believes to be spam. Such email is retained for two weeks, and subscribers can either delete unwanted messages from this mailbox, or they can redirect



[LEFT] The StarTrek.net web browser and e-mail client. [ABOVE] The impressive photo archive online

them to their inbox if they are actually wanted email that was misinterpreted by the tool. "Members love Spaminator," Whalin says. "That's been a very important feature. It clears out conservatively 8-0-0% fof unwanted email."

Also, she notes, by partnering with Farthlink, Paramount has protected Trek fans in not allowing pop-up ads or banners on Personal Start Pages. "Earthlink has a very strong and strict privacy policy," she adds, "so we aren't marketing the Star Trek fan base—we're not creating a new list to market to or to sell."

Content on StarTrek.net is constantly updated, and Whalin, Gaskill and their respective teams are always on the lookout for new material to add to the community." StarTrek.net is kind of like a lifestyle choice," Gaskill notes. "If you want to be more immersed within the world, it gives you more of the look and feel that you may want for your online experience." 3

For more information about **StarTrek.net** dial-up or DSL service, surf over to **StarTrek.net** to view the information posted there, or call **866-TREKLINK**.

## hard-c missi



#### r trek titles on the









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:: portreit of a gaming artist: joe corroney



This issue, we take a step back from current games and titles for a trip back in time-way back at least, oh, two or three years. Artist Joe Corroney shares his memories of working on Last Unicorn Games' short-lived but muchloved Star Trek Role-Playing Game, the first one in a generation and the direct ancestor to today's version ...

s a kid growing up with the original A Star Trek, Joe Corroney was taken with the show's action, "cool gadgets," spaceships, and "crazy aliens," Only later in life did Corroney come to realize such trappings were just "a small part of its success and uniqueness." Of course... these days, so is he.

Corroney, an instructor at the Columbus College of Art and Design in Columbus, Ohio, is among the artists whose work enriched the Star Trek Role-Playing Game materials from Last Unicorn Games. He has illustrated a number of comic books, including Green Lantern for DC Comics, Parts Unknown for Image, Blood and Roses for Sacred Studios, and his creator-owned title for World Famous Comics, Death Avenger.

#### Last Call

Like many artists, Corroney began his career humbly taking small assignments with independent comics publishers and Iron Crown's Champions Role-Playina Game while still in college. "They didn't really pay much," he admits, "if anything at all, but I was getting published, which was most



important for me." This early experience helped when he started submitting his portfolio to RPG companies right after graduating.

West End Games, publishers of the Star Wars Role-Playing Game, were impressed with Corroney's portfolio and solicited work for nearly a dozen sourcebooks before losing the license in 1998. In need of new work, he was ecstatic when a phone call came to his rescue-amazingly, he'd been hired to illustrate books based on the very show that had so thrilled him as a child.

"One morning," Corroney recalls, "I think I was actually sleeping in. I got a phone call from Christian Moore, president of Last Unicorn Games, asking if I would be available to do freelance work for them. He got my name and phone number from another artist, who referred me when they were looking for artists to develop their new Star Trek books." Of course, Corroney jumped at the chance. His first work for Last Unicorn appeared in Starfleet Intelliaence in 1998, All told, he illustrated 10 books between 1998 and

"I was privileged to actually creete the first images of creatures only referred to in the original series that had nevar been seen before."



2000, including Planets of the Federation, Romulan Boxed Set, Deep Space Nine Core Book, The Next Generation Player's Guide. The Original Series Core Book, Starfleet Academy, Andorian Boxed Set, TOS: All Our Yesterdays, and DSg: Renegades, Raiders and Rogues.

The company gave him so many assignments, in fact, that he never had to pitch his own ideas. "They kept me too busy on a consistent basis," he says. "I was illustrating about a book a month for a year. Sometimes, I had multiple Trek projects overlapping, and I was also doing consistent work for White Wolf Publishing at the time."

Riding the Unicorn For each project,

Corroney was first given a set of art descriptions from Last Unicorn's art director, detailing the scenes,

characters, creatures, or vehicles they needed him to illustrate. After reading any art notes and story text he was sent, he would research the material in his Star Trek books (an avid collector, he has "a ton" of books and magazines on the subject) or online at the official website and various fan sites, "It was always really exciting for me," he says, "each time I got a project and read a new story or batch of art descriptions and found out what I needed to draw. No project was ever the same, so I was always enthusiastic when I approached the work."

Sometimes, inspiration for his work would come from the unlikeliest of

places-even toy stores. "Truthfully, I enjoy any excuse to go to the toy store and spend money on toys for reference. When people see the shelves in my studio littered with action figures and vehicles and give me a

funny look," he says and laughs. "I just tell them that they're 'reference materials.' I remember one trip to Toys R Us in particular, when I bought the boxed set of Star Trek Micro Machines. I actually used some of the tiny ships for reference when I was illustrating for the Romulan and Andorian Boxed Set games!" After finishing his "research," Cor-

roney would start designing compositions with small rough sketches in his sketchbook. "I sometimes do anywhere from two to 10 small rough sketches until | get the composition | like, then work it up larger on Bristol board, tightening up the sketch into a line drawing that I would ink or color for the final [version]." He would then turn in sketches via fax or email and wait for Paramount's licensing department either to approve his work or request changes.

Luckily, the latter was rare. "I don't really remember doing too many sketch revisions or messing anything up too badly," he recalls. However, with the sketches approved, he'd have only a week or two to complete the final ver-



sions-because of positive fan response to the game, the publisher was "pumping these books out on a regular basis."

#### The Art of the Drawlinel

Despite the need to rush, Corroney is happy with the work he turned out for the game. In particular, he says, "I liked some of the small full-color pieces I did for the Deep Space Nine Core Book, and there were a few pen-and-ink illustrations I did for Renegades, Raiders and Roques that I was proud of at the time." He is also fond of several creature designs he did for the Original Series Core Book.

"I was privileged to actually create the first images of creatures only referred to in the original series that had never been seen before," Corronev Regulan Eel-Bird. That was pretty cool, designing them and setting the standard for their look that other artists could choose to follow" The sehlat, of course, had appeared in the animated series, but with that series considered non-canon, Corroney was free to draw the creature as he saw fit.

The artist says he had the most fun illustrating Klingons and Andorians for the game, noting that he also drew a lot of Romulans. "Since there are subtle differences between the physiology of Romulans and Vulcans, I remember having to be careful when drawing their hair and facial anatomy and not making them look too much like the other. It wasn't until I drew my first Vulcan for the game that it really sank in that I was

getting to illustrate Star Trek, My dad was a big fan of the original series, so I think he was pretty proud of me when I told him I was drawing for the property."

These days, with the Star Trek RPG in the hands of Decipher-and with imagery on the new game primarily photographic—Corroney has returned full-force to the Star Wars mythos. In addition to illustrating the official Episode II website, HoloNetNews.com, he provides artwork for Star Wars Insider magazine and works on his comic book portfolio. He has nothing Trek-related in the works but says he would definitely jump at the chance to do more in this universe again if asked. "I'm a big fan of Kirk, Spock, and McCov," he adds. "so any chance to illustrate for those characters would be a blast." 3









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IN TREK COMMUNICATOR 141

It was quite a summer—just finishing up as this is being written—for the big annual conventions. Crowds broke records at this year's San Diego Comic-Con, where Marina Sirtis promoted Star Teck Nemes's for the studio. Creation Entertainment also had a great success with its first-ever convention in conjunction with the Las Vegas Hilton and Star Teck. The Experience. On hand were some 100 actors from every series of Star Teck, as well as Bablyon s, Battlestor.

Galactica, Earth: Final Conflict, and the Star Trek feature films; other actors, like The Dead Zone's Anthony Michael Hall, made promotional appearances. You'll likely be reading

By now all of you are close to seeing *StarTrek Nemesls*, if not already, and will hopefully agree that it is one of the best Star Trek adventures to date.

Now, on to this issue's burning questions:

# data access



:: of skivvies, obelisks, and carey, corey 6 hogen ...

In the Star Trek: Voyager episode "Friendship One," the landing party was taken prisoner by the natives on the planet. When the leader's demands were not met, he killed a member of the landing party as they were heaming up to the ship. The

crewmember's name was Lt. Corey.
My question is, hadn't he already
been killed by a giant worm in
"Basics. Part II"?

#### CAROL CHILCOAT

it. Joseph Carey, played by Josh Clark, appeared in several episodes before his death in "Friendship One," but "Basics, Part II" wasn't one of them. The character you're thinking of is Crewman Hogan, played by Simon Billig, who also appeared in several episodes before his death in "Basics, Part II."

I'm a big fan of Enterprise and I was wondering: Why does it seem the characters are always running around in their underwear? Also, in TV Gulde's 35th-anniversary Star Trek tribute, in the article about Captain Archer it said he might have feelings (of the non-antagonistic kind) for TPOL Do you know anything about that?

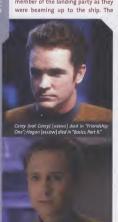
#### RACHEL JONES

As far as the characters on Enterprise being seen in their "skivvies" more than any previous Star Trek series, I don't think you'll find any arguments there. But then this isn't your parents' Star Trek, nor was it intended to be. (Can you imagine any previous Enterprise captain being shown taking a shower, as Captain Archer was?)

As to the possibility of a relationship between Archer and TPOI, you will have to wait to see how that pans out over the course of the series, but if the episodes to date are any indication, it's not something the producers would shy away from showing us!

The obelisk seen in the original series episode "The Paradise Syndrome" was one of the few props or set pieces that looked solid and convincing. I have always wondered if this was a real monument that was redressed to be used in the episode or something that the prop department just whipped up.

We called Bob Justman, legendary producer on the original Star Tæk series, and he told is stath the obelisk was, in fact, built on location at the Lower Franklin Reservoir in the Santa Monica Mountains National Recreation Area. I agree that it looked very solid and real, which is a compliment both to set designer Matt Jefferles and the construction guys who built it. Bob also told us that, because it was a reservoir, they couldn't do anything in the water—so the native canoes are all on the shore at



by richard arnold and matthew white\*



the edge of the "lake" and no one is seen doing anything in the water.

In the original series episode "A Piece of the Action," Dr. McCoy mentioned that he may have left his communicator on the planet. Kirk responded by saying that in a hundred years the lotians "may want a piece of our action." Was there ever any talk about doing a sequel to this episode during Star Trek: The Next Generation's run? If so, why was it never produced?

#### BRIAN R. HOTH WIEST SENECA AN

Although I worked in the writers' building for the first 4 1/2 years of TNG, I wasn't privy to every pitch session and story meeting, so there may have been some discussion of a follow-up episode. However, in view of

how viciously the producers were attacked when the show did a followup to "The Naked Time," and considering how hard everyone was working to make this a separate and different series, I'm not surprised that nothing along these lines was ever produced. (EDITOR'S NOTE: In later years, when the DS9 writers were searching for an appropriately light-hearted vehicle for their 30th anniversary show, writer Ron Moore has said that a return to lotia was one of the ideas initially bandied about-until all agreed on the tribbles and Station K-7.)

I would like to know what the top warp factor for the Danube-class Runabouts on Star Trek: Deep Space Nine is, and what is the normal Klingon life span, Also, is it true that

Betazed was taken in the Dominion

War and is it known how many starships are active in the Starfleet?

VELJKO VIDIC NOVI SAD, YUGOSLAVIA

The answer to most of your questions, and to a great many of the other questions that we get every month, is that nothing has been established yet regarding them, and, in most cases, probably never will. If a character says that this is his sixth wife, the writers do not come up with the names of his first five wives unless it is relevant to the story. So unless an episode's plot required that a character stated the top warp speed of a Danube-class runabout, it would not have been established

As to the "normal" life span of a Klingon, nothing would have indicated that they lived longer than anyone else until we saw the three lead Klingon characters from the original series in the Star Trek: Deep Space Nine episode "Blood Oath," which established that life spans greater than 125 years were not that unusual.

\*Matt is a 17-year-old friend from England who regularly attends the Starfleet Balls in Bournemouth and has traveled to other events with me over the past two years. He is currently studying computing, physics and math, and he hopes to one day make a living designing websites. Matt's favorite Star Trek series is Star Trek: The Next Generation, and his favorite film to date is Star Trek: First Contact.



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Paramount Pattern, in in no way associated with Chapte Tink, which is produced by Craine Tink/Chapteres com CST# 2053934-40 Yes, according to dialogue, Betazed was "taken" during the Dominion wars, but that is all that is known about that (sorry, we don't have casualty lists). And finally, as to how many starships are active in the Starfleet, the point of Gene Roddenberry's Star Trek was about the human condition in the future and not about how many starships there were

I am a long-

time Star Trek fan (some would sav a fanatic) and I enjoy all of the series. Yet something about the technology on Star Trek: The Next Generation bothers me. Regarding the Holodeck, in the episode "The Big Goodbye" it is established that Holodeck matter cannot leave the Holodeck. Yet in "Encounter at Farpoint," when Wesley falls into the creek, he walks out of the Holodeck dripping water on the carpeting, And in "Angel One" Captain Picard is hit by a snowball thrown by Wesley. Shouldn't Wesley have been instantly dry upon walking out of the Holodeck, and shouldn't the snowball have ceased to exist beyond the

> DANIEL HEIN DERBY, KS

Sorry, but you have not caught the writers and tech people with their holo-pants down. It was decided early on that not everything in the Holodeck would be holo-matter, and that in certain situations replicator technology and not just force fields and transporter technology would be in use.

Holodeck doorway?

For instance, if you went into a Holodeck restaurant and ate a Holodeck meal, would it then have to disappear as you left the Holodeck? Of course not, as the food would have No aired canon for a Runabout's top speed
actually been replicated and

you would have actually ingested it (the same would go for drinks at a holo-bar). As for water, if one dove into a holo-pool that didn't have real water in it, one would be in for a very unpleasant landing!

Finally, the technology on Star Trek (sometimes referred to as Treknology) can and often does change depending on the dramatic needs of a story. Something established in one episode might be contradicted in another episode, despite the people who watch over such things pulling their hair out.

That's it for this issue. We hope everyone enjoys the holiday season and the New Year, and keep those cards and letters coming!

Richard Arnold, a fan of Star Trek from the beginning, assisted Gene Roddenberry for 15 years at his Paramount offices and still makes his living as an expert on the franchise. A frequent guest at conventions worldwide, he also consults for Creation Entertainment, Paramount Home Entertainment, and other publications, Questions for this column can be sent via email to trekexpert@earthlink.net or mailed to P.O. Box 93845, Hollywood, CA 9003-0845.



# Kno

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about to start cloning around?

o scientific breakthrough of the last 25 years has created such passion as cloning. It's almost impossible to pick up a paper or newsmagazine without getting immersed in the latest scientific, ethical or religious debate about it. Some of that rhetoric is thoughtful and productive, some of it is wildly irresponsible-but whatever your position on it, cloning is a reality: one of the latest pieces of treknology realized.

In case you're still a little vague on the subject, cloning is not the latest instance of science run armok. Broadly speaking, a clone is simply one or a group of genetically identical cells or organisms, all descended from a single individual. Cloning is common in nature: bacteria clone themselves, as do many other organisms such as protozoa, flatworms, algae and yeasts. Those dandelions in

your garden are clones, as are sea anemones, sponges and aspen trees, The production of antibodies in immune systems is essentially cloning in actionreproducing a specific antibody cell to fight an infection. On the other side of the spectrum, cancer tumors are also clones-single cells reproducing out of control. Natural reproduction in many mammals generates clones as well: A single fertilized egg divides, creating two genetically identical organisms. When they are born, we call these organisms "identical twins."

The idea of cloning-if not the precise name-has been popular in science fiction since the 1930s, Aldous Huxley's Brave New World (1932) was the most intelligent of these early works, describing a future civilization composed at least in part of clones arranged in definite social classes. Most other works were generally vague on

the "how" side of the process, or fell back on phenomena such as parallel dimensions, teleportation accidents or time paradoxes to get the result the authors wanted. One notable exception was Poul Anderson's 1959 Virgin Planet, where an all-female society uses parthenogenesis (unfertilized reproduction) to maintain its population.

Cloning as a plot device exploded in the 1970s and '80s. Among some of the better stories were Norman Spinrad's The Iron Dream (1972), Arthur C. Clarke's Imperial Earth (1975), Kate Wilhelm's Where Late the Sweet Birds Sang (1976), John Varley's The Ophiuchi Hotline (1977), and Ira Levin's excellent The Boys from Brazil (also 1976), in which neo-Nazis create 94 clones of Adolph Hitler and with each one try to reproduce his early life in the hope of creating a Fourth Reich. This was later translated into an equally powerful

1978 movie of the same name, starring a surprisingly sinister Gregory Peck being pursued by Sir Lawrence Olivier. Ridley Scott's movie tour de force Blade Runner (1982, based on Philip K. Dick's Do Androids Dream of Electric Sheep?) explored a decaying world of biological "replicants," chones mass produced for exploitation, while the surprisingly original Multiplicity (1996) starring Michael (Reaton plaved Coloning purely for laughs.

Cloning, or at least trying to create duplications of people, has been a theme in Star Trek long before *Star Trek* Nemes's was conceived. The first-season classic episode "The Enemy Within" explored the human psyche when a transporter malfunction creates two

"Second Chances," yet another transporter accident creates an exact copy of Will Riker, who is reunited with his "twin" some eight years later.

Only in "Rightful Heir" and "Up the Long Ladder" is real cloning, and some indication of how it is perceived in the 24th century, seriously explored. In "Rightful Heir," Klingon clerics succeed in creating a clone of the Empire's founder, Kahless the Unforgettable, and let him believe he is the rightful heir to the Klingon throne. The deception is quickly discovered, and Chancellor Gowron rejects the clone's bid to lead the Empire. Eventually, though, he reluctantly sees the wisdom of a figure head, and allows the new Kahless to be

help reverse "replicative fading" (a gradual deterioration of the genetic code over succeeding generations) were rebuffed, and when they decided to take it by force, Riker had no hesitation destroying the uncompleted adult clones of Pulaski and himself.

Both Deep Space Nine and Voyage dealt with cloning, but less directly, in DSg's "A Man Alone," Odo is framed for murder, but is vindicated when Bashir discovers the dead man was a clone, killed by his creator, Later, during the Dominion War, the Jem'Hadar's smarrny keepers, the Vorta, are discovered to be the product of cloning technology.

A slightly different take on cloning was explored in three Voyager



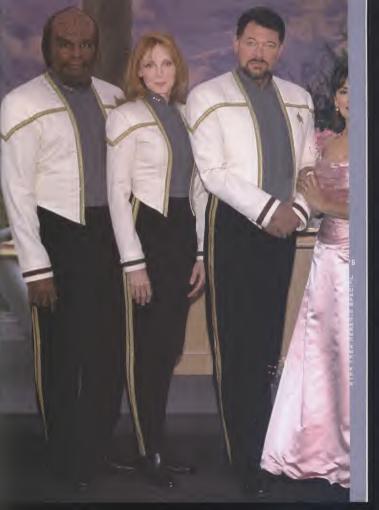
Kirks—physically identical, but emotionally very different. Three later TOS episodes—"What Are Little Girls Made Of?," 1, Mudd" and "Requiem for Methuselah"—moved away from biological copies, focusing rather on mechanical android ones. (Remember Korby's shifty assistant, Dr. Brown, or the delicious "Maisie," "Barbara" and "Alice" series? No less memorable than the tragic Reyn Kapec.)

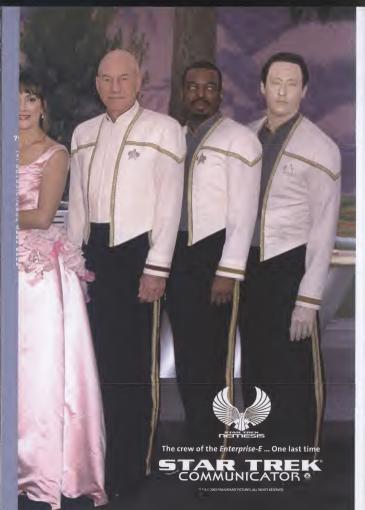
With Star Trek: The Next Generation, the ethical and social issues of cloning became more pointed, though the series had its share of "knock off" clones. The duplicate Picard in "Time Squared" is the result of a temporal anomaly. In

installed as ceremonial emperor, in hopes of healing their war-ravaged society. Local clone makes good?

Faced with an entire society of clones in "Up the Long Ladder," the crew of the Enterprise was similarly troubled. Apparently four centuries had not completely eradicated the distaste for manipulated genetics generated by Khan and his followers. There was not much said about the validity of doning, since the very survival of the Mariposa colony depended on that technique, but it was obvious that 24th-century sentiment was not in their corner. Requests by the colony for genetic material from the Enterprise crew to

episodes-"Faces," "Demon" and its companion episode. "Course: Oblivion." In "Faces," a Vidiian scientist creates two versions of Torres: one fully human, and the other fully Klingon (virtually a retelling of "The Enemy Within"). Both "Demon" and "Course: Oblivion" dealt with a living "biomimetic" compound that created genetic duplications of not only Voyager's crew, but of the Voyager itself. A fourth episode, "Deadlock," danced around the clone issue with the introduction of a "spatial scission," which produced carbon copies of Voyager and its crew. That ship and all its crew were eventually destroyed, with the excep-







tion of the copied Harry Kim and newborn Naomi

Wildman, who replaced their dead counterparts in this reality.

Passions and rhetoric are running

high these days about the specific prospect (and probable eventuality) of cloning human beings, and that has spilled over into looking at cloning technology as a whole. Like many breakthroughs, there are both advantages and disadvantages to cloning as a biological tool. On the positive side, for example, cloned laboratory tissues or animals offer researchers opportunities to try a variety of different tests on what is essentially the same organism. minimizing many of the variables that can distort valuable findings for developing cures to a host of afflictions. Another application suggests the possibility of someday creating cloned replacement organs or limbs from a person's own body, completely eradicating the vexing problem of tissue rejection still common in transplants today. The major trick will be accelerating the growth cycle to maturity without damaging the organ itself.

On the negative side, clones may be more vulnerable to a host of problems than their originals. Take disease, for example. A consequence of widespread cloning of domestic animals and food-

stuffs may mean a critical reduction in the gene pool, increasing our chances for wholesale extinction of some species. Where a handful of sheep today may fall victim to a given disease, their broad genetic diversity will still allow others to sur-

vive. If, on the other hand, we create a million clones of one specific sheep, every sheep in that group will be equally susceptible to the same disease, and only exceptional quarantining or immunization efforts will offer any hope of saving any of

them. The same is true of chickens, or cows, grains, grasses—or people.

We might try to minimize that risk by first genetically engineering a prototype plant, an animal or eventually a person resistant to disease, infection, or aging think of "Unnatural Selection," TWO, but that is still no guarantee that it will survive. And if we prematurely decide that a prototype is safe and has widespread merit, we will be committing ourselves to a level of risk and technological vigilance unprecedented in our society.

Moreover, the chances of a true copy, identical in every way, are virtually impossible. If that were the case, genetically identical twins would lead totally identical lives. While cloning may produce a perfect genetic copy, the environment the clone develops in may have both gross and subtle differences the original did not encounter. These differences will alter its development, behaviors or interests far more than any purely genetic predisposition, opening unforeseen opportunities for growth and change.

Today we are faced, sadly, with a polarization of opinion—either allow all cloning research or ban it altogether. Given the dual potential for progress and danger in cloning, it seems that nei-

ther extreme is the answer. The naïve vision of cloned people popping up full-grown in a matter of days, educated and ready to take their place in society, is a fiction that adds nothing to the real problems of genetic research. Nor does the specter of "clone farms," where people have slave copies of themselves created for no more than "spare parts." These are not the visions of an enlightened society in many ways, these visions just fuel ignorance and fear—and leave us unequipped to make rational decisions or exercise reasonable restraint.

So far, we've cloned a few useful plants and a handful of test animals, from cats and sheep to monkeys. In our society, there are few situations where human cloning makes any sense as a reproductive option—but sooner or later, ethics, morality or legislation saide, someone, somewhere (and not in the Romulan Empire) will soon succeed in cloning a human being and bringing it to full term.

How we will react to that breakthrough, and to the individual that person will ultimately become, will go a long way in defining our future as a healthy society-even more profoundly than did the first "test tube" children. Will we see these people as our equal, or as second-class human beings? Will they be treated as individuals or merely copies? It's not going to be an easy or comfortable decision for them or us. and we need to get prepared today. How we see them will say much about how we'll value ourselves. So, be responsible for making your own informed decision: Go discover your universe! 3

Terry Ray Hiller is the original concept cator of the internationally celebrated educational exhibit, "Star Trek: Federation Science," and is a trained design analyst. A former manager of the Oregan Museum of Science and Industry, he currently lives in Portland, Oregan. He has been a Star Trek fan since the show first aired in 1966. While he can't answer every note, he can be con-

# great material









:: mooile phone Fun. Ships For the tree. and nemesis goodles another 40 Star Trek images were added in late August. For more information, log on to SPRINTPES.COM for details. Don't forget that those with AT&T mMode phones can also

download Versaly's Star Trek content for use on those devices.

too.To find out what's currently available, use your mMode phone to pull up "Web Services," mMode Sites" and "Entertainment", followed by "Versaly" and "Star Trek".

For more information about all of Versaly's products, visit the company's website at Versalycom. You might also want to keep ovur eves open for a new Versaly website to be

up before the end of the year, at Fun. Versaly.com. 3

# :: versaly games

For those fans who like to have a Star Trek presence when they're on the road, Versaly Games is making it possible with the creation of animated ringers and screensavers with a Trekkin'flair.

"In addition to just hearing your mobile phone ring, you can personalize your phone with animated Star Trek images," says Matthew Feldman, the president and CEO of Versaly. "Sprint Wireless customers who have vision-capable PCS phones can purchase, download and customize their mobile phone with Star Trek images, animated ringers and animated screen savers from Sprint's next-generation wireless service, PCS Vision."

The original 20 Star Trek images in Sprint's Ringers & More program have generated over 25,000 downloads, he says, and





As anticipated, two of the planned three Sta Trek Christmas onnaments for 2002 from Hallmark are about to be joined by a latecomer. Already out are a sculpture of Voyager's EMH, The Doctor, and the ship's advanced shuttlecraft, the Delta Flyer-which features glowing lights and the voice of Captain Janeway herself (Kate Mulgrew). Now, on Nov. 16, the company was to release the third Trek Item for the year, the Enterprise Nov-D. This ornament comes with a display base and the battery-operated voice of the NX-or's Captain Archer (Scott Bakula).

Star Trek ornaments are a perennial favorite for collectors, so visit your local Hallmark store to get yours before they're all gone, or shop online at Hallmark.com. 3



#### :: oaramount

The folks at Paramount Home Entertainment (PHE) have had a busy year with all the film and series products released. This fall, PHE has released three more boxed sets for the Star Trek: The Next Generation series, the third through fifth seasons.

Each seven-DVD set not only contains 26 enisodes from each classic year, but also contains bonus featurettes, including interview-based discussions of the major changes that occurred in "Mission Overview," anecdotes on "Memorable Missions," a behind-the-scenes look at the "Production" of particular episodes, and a look at the growth of continuing characters in "Crew Analysis."

The remaining two seasons will be released by the end of the year (see GMC calendar). At presstime. PHE also planned to release a "Collector's Edition" DVD of Star Trek III: The Search for Spock Oct. 22, which will contain a similar plethora of special features. Around that date. an all-new DVD boxed set of the first six Star Trek films was scheduled for release, including

the new 2002 editions of the first three films 2

#### :: star trek

# release calendar

nov. 2002 - Jan. 2003

#### ACTIVISION

STAR TREK: STARFLEET COMMAND III PC GAME

#### HALLMARK

**ENTERPRISE NX-01 CHRISTMAS** ORNAMENT (NOV. 16)

### RITTENHOUSE

STAR TREK NEMESIS MOVIE TRADING CARDS (NOV. 20)

# ALIENS SOURCEBOOK FOR

THE STAR TREK RPG (NOV/DEC)

#### DECIPHER

CREATURES SOURCEBOOK FOR THE STAR TREK RPG (NOV/DEC)

STAR TREK CCG-2ND EDITION PREMIERE (NOV/DEC)

DELUXE BROKEN BOW T'POL FIG-URE AND BRIDGE STATION

#### ART ASYLUM

6 FIGURES IN NEW AWAY TEAM SERIES (DEC/JAN)

#### PARAMOUNT HOME ENTERTAINMENT

TNG-THE COMPLETE SIXTH SEASON DVD SET (DEC. 3)

TNG--THE COMPLETE SEVENTH SEASON DVD SET (DEC. 31)

ART ASYLUM BORG ASSIMILATION ACTION FIGURES

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#### trek fan club :: official star

magine this scenario: Seated in your Captain's chair near Romulus and Remus, you are alerted to the presence of an alien ship; the viewscreen image flickers into clarity and your vessel, the USS Enterprise-E. is nose-to-nose with the Reman Scimitar! You can get this effect for yourself by displaying the new Nemesis ships lithograph on your wall,

one of two new products expected to be available in November from the Official Star Trek Fan Club.

Rendered by Nemesis ship designer and illustrator John Eaves, this 24" x 36" lithograph features this depiction of a pivotal scene from Star Trek Nemesis, with Romulus and Remus on display in the background. Along the bottom border of this lithograph, you will also find imagery of other craft from Nemesis including the all-new land-based ships, sport-



ing both the original concept sketch and its finished CGI counterpart. Printing is on archival-quality paper and limited to 2,000 pieces.

As you are considering your options for battle with the Scimitar, take a dramatic pause by sipping your favorite beverage from the official U.S.S. Enterprise-E mug. Colored inTNG Com-

mand burgundy, this 4.5-inch mug holds 16 ounces and bears the Fan Club's exclusive Enterprise-E logo in gold plating, along with a gold rim around its upper edge. In addition, because each is also treated with a white marbling wash, every mug is unique and distinct!

For more on both items, consult the Starfleet Supply section of this issue or surf over to StarTrekFanClub.com for more details. 3



# more than scan



Collectors of action

figures can wind up investing a lot of time in the pursuit of their hobby-from scouring stores and online searches for an exclusive or variant figure, to creating dioramas, to going online to vent comments or make suggestions. But what about the business end, or the technology of toys-especially when it's gotten to be as cool

and fun as the show por-

trayed? With the Art Asylum line of

action figures winning praise for its new look and detail, Adam Unger, the AA vice president of business development, recently explained how those toys' real-life portrayors now play a literal hands-on role in their creation.

"We start off with control art designs in 2-D," Unger explains, "[mapping out] what the overall line will look like: heights. the costuming, and the actual look we are going for with each character." Since the next step is to scan each character's actor using Gentle Giant scanning technology, Unger says that they craft a strategy for that, too-led by "Digger," the president and founder of Art Asylum. "Digger realized how foolish it was to just simply scan the actors straight [with] no poses or facial expressions: 'They're actors-we need to get them to act!' So, we created a 'scan-

by \_im brumbaugh

ning script'—a [term] that I believe Art Asylum actually coined—to [specify] what we wanted in the sessions."

For the movie shoot, the studio helps pick a day when as many actors as possible are called to work, shooting for a break in each one's schedule. "We bring the huge Gentle Giant truck onto the lot and wait patiently for each of the actors to come by for a session," Unger says. "Sessions can take as little as 20 minutes, but if we can, we try to get as much data—no pun intended—as we can!" Grourse, in order to render futile any resistance to the scanning effort, Art Asylum had to do a bit of persuading.

"When Paramount had shown the Nemesis actors our Crouching Tiger, Hidden Dragon figures and our new Enterprise figures," Unger explains, "they were all fairly agreeable to doing the scans. They certainly saw the difference between our toys and the Star Trek toys of the past." Of course. when it comes to the TNG crew, Adam says that the captain, if no one else, has to be onboard with the idea. In order to convince Patrick Stewart, Unger says that the sight of his Enterprise counterpart, Captain Archer, in action figure form from AA's Broken Bow line was enough

to win him over.
"We brought him into the trailer and did full body scans, then a head scan with the trailer and the trailer and the trailer and the trailer and the trailer are trailer and the trailer are trailer and the trailer are trailer and the weapons that we can then use for the accessories or for full-size props for role-play, should we desire."

Once the initial scans have been completed, it's time for a



quality check—and each scan pass can be viewed immediately as

to whether redos are needed. The scan can then be output into a rough 3-D to see where to go next, and it can even be turned over to the sculptor in this form.

While the revolutionary Gentle Giant scanning technology gives a huge boost to the process, Unger says that the human creative element is not completely discarded.

"Basically.what scanning does is save the most crucial element—for us, anyway—and that is simply time," he notes. "But you still need a real detail sculptor to get in there and detail it, to set the articulations, and to make the

lump into a fully detailed, articulated action figure. The process from lump of clay to final [without a scan] takes quite a bit more time versus getting a scanned output to go off of. 50, for us, we look at scanning as another tool for us to better our craft and to save time."

Once the initial sculpt is completed, the process becomes the more familiar "paint/tweak/paint again/tweak some more" progression, moving toward a final prototype and a production version of each figure.

Of course, Paramount licensing approvals figure into the process. "We get approval first without paint, then we go to paint, and then another round of approvals," Unger notes. "And many of the major actors have final likeness approval, and sometimes we have had to make changes, but nothing too major. I would say there is no bigger



critic of our work than us. We don't tend to send stuff out unless we feel it's going to make the actor happy."

Many of the actors take their action figure likenesses very seriously." In fact, Anthony ("Mayweather") Montgomery didn't like how the initial scans came out," Unger adds, "so he actually drove to meet Digger at Gentle Giant to be rescanned."

As a series of figures is approaching production, the packaging also has to be designed, says Manny Jesus, senior art director for Art Asylum.

"Our turnover date for Nemesis figures and packaging was very tight, and our reference was limited," Jesus explains, "At the time, shooting was still underway and no photos were readily available; Paramount's only reference was the John Logan script and the now-popular Nemesis logo. The lack of reference material was viewed as a challenge instead of a drawback. Our team focused on aspects of Romulan architecture described in the script and used that sensibility as a starting point for the design. The package definitely had to say NEMESIS while showcasing the figure properly."

Once the packaging is complete and all approvals are in hand, the figures go into production and are eventually gobbled up by eager collectors as soon as they grace store shelves. For Art Asylum employees, all that remains are their memories of interfacing with the various Star Trek actors.

While Unger notes that all were "pretty cool" about the process, he has to admit that—like most humans— "Patrick Stewart wasn't too excited to be put into a cage and scanned for 20 minutes, but certainly, he was amicable."

However, he admits, Stewart wasn't the only one who appeared anxious during this scanning session. "We were all a bit nervous too, for some reason. There's something about that man that you have to hold him up as some form of authority figure, you know? It's 'The Captain,' and we had just been on the set and were all 'Trekked out,' and then here comes Picard in full uniform! Digger and I were just frozen when he walked in. But he loosened things up when we told him that his scan was incredible, and [we asked him] how could he be so still. 'That's because I'm dead,' he said; we didn't know whether to laugh or believe the guy. Finally, he smiled and relieved us of the tension."

In fact, Stewart did so well that during his head scan—
"another absolutely flawless scan"—that the Gentle Giant crew told him it was the best scan ever, beating out the pre-

vious best by Arnold Schwarzenegger. "So," Unger recalls with a smile, "he breaks out with a total straight face, [and says,] 'Well, you tell Arnold if he has a problem with it, he knows where to find me.' We just totally cracked up."

Unger says the other actors were just as memorable. "Both Tom ("Shin-zon") Hardy and Brent ("Data") Spiner were totally helpful and interested in the process," he says. "Tom was totally stoked on getting his action figure made, and he worked with Digger and the guys to get it just right. He had just been filming for hours in this dark room—we watched it, it was a grind to say the least—and his character is brooding and hardcore. But when he came into the truck, he was so into it that he just lit up and was totally cool and happy to be a part of fit."

In addition, he adds, "Brent is a veteran, you know—serious actor stuff—but he understands very well all things Trek, and was happy to see the effort being taken with the toys."

If there was a downside, Unger adds, it was only that all of the TNG crew could not be scanned at that time: "We also scanned some other characters—a Reman henchman and a Romulan war-rior. They were all Jacked up thinking they were going to be toys, and hope-fully, they will. We've got a Memess II line all worked out, so if the movie does as well as we all feel it will, we are hoping to get this next

line out in time for the DVD release." Star Trek collectors everywhere can only hope as much! 3

To track the development of Art Asylum's next line of Star Trek action figures, visit the company's website at ArtAsy lum.com.



# 



john tenuto, sociology professor



of memories of good times with friends on the screen and friends in real life.

#### DO YOU RECALL WHEN YOU REALIZED YOU HAD BECOME A FAN? For my wife and me, fandom came

at very different times and for very different reasons. In the summer of '82. I was going to camp for a few months. I was 13 and, before I left, my dad asked me to pick a film for us to see. Star Trek

#### SHARE YOUR FAVORITES.

My favorite character is James T. Kirk ... a classic hero figure. The characterization by William Shatner is always lively, charismatic, human and strong. Mary Jo's favorite character is "The Doctor." She enjoys the character's humor and evolving sense of humanity. And Robert Picardo is always great at conventions.

#### HOW BIG OR SMALL IS YOUR "ACTIVE" FANDOM?

My wife and I enjoy conventions and collect books, figures and autographed pictures. Conventions are our mini-vacations, letting us forget about bills. work and daily life. We also have a bathroom dedicated to the original series with pictures on the walls and Starfleet patches on the towels

#### HOW LONG HAVE YOU BEEN AN OFFICIAL FAN CLUB MEMBER AND WHAT IS YOUR FAVORITE PART OF COMMUNICA-

I have been a member for 15 years. always enjoying each issue. I have seen Communicator grow in size and quality. The parts we most enjoy are the interviews with celebrities, authors and crew. 2

As our Fan Focus honorees this Issue, John and Mary Jo receive \$50 in shopping credit at Starfleet Supply. If you or someone you know of any age deserves recognition for being affected in a big way by Star Trek, then answer the questions here, include age, address, phone and/or email, and mail to: Fan Focus, 15250 E. 33rd Place, Aurora, CO 80011. Please enclose at least one non-oriainal, non-returnable photo or digital file (300

dpi) of the subject.

#### HOW HAS STAR TREK AFFECTED YOUR LIFE OR CAREER?

Star Trek inspired in me a desire to understand social issues and problems. The metaphoric and allegorical story lines of Star Trek are really a form of sociology. I always enjoyed the social themes raised he it social class issues in "The Cloud Minders" or the cause of racism in "Let That Be Your Last Battlefield," or the definition of friendship in "Amok Time." When I took my first sociology class in high school, the subject matter seemed very natural. I went on to major in sociology, eventually becoming a college professor.

Last summer I was awarded a grant to study Star Trek fans and convention history. My wife Mary Jo is also a professor of sociology, and we met in college. Together we surveyed and interviewed fans, guests and promoters at several conventions. We are just beginning to analyze the data and observations, but we have already found Trek fans to be a varied group-from tool-die workers to military test pilots.

#### DID THIS STEM FROM A SINGLE MOMENT OR HAS IT BEEN AN ONGOING PROCESS?

My appreciation for Star Trek has been an evolving process. Single moments build together a collection

// was out, so I asked to see that one. Little did I know ... I had never seen a film where the audience was so alive! From there I bought the books, beginning my life-long fascination with the series. Mary Jo became a fan by marriage. Trek supports our shared interest in sociology, science fiction and space. She even picked the Voyager theme song as we entered our wedding reception!

#### WHAT IS THE REACTION OF YOUR FRIENDS. FAMILY AND/OR CO-WORKERS?

They have all been supportive of our Trek hobby. They all appreciate the axiom that what Trek fans do is no different than what sports or music fans do. In fact, my friends have introduced me to their types of fandom and I have introduced them to Trek,

# :: michael dorn

It may also be the last for Worf. Throughout its filming and promotion, this film has been billed as the TNG crew's final journey. While box-office response will almost certainly dictate whether the Enterprise and this crew fly again, Dorn says he's not bothered by the movie's apparent finality.

"Everybody kinda took it for granted that it was going to be the last one," reveals Dorn." I think the big emotional moment was when I left TNG [when the series wrapped], but that's the last time it was emotional for me. And now, it's almost like you have this feeling of it being over every two years. So, at this point, I'm like, "Whatever comes, comes." If it's the last and it's over, then I had a lovely time and goodbye.

"We can still be friends," he adds with a chuckle.

Whether or not a new Trek film ever materializes. Dorn remains busy outside of his Klingon alter ego. In addition to a cameo in Tim Allen's film *The Sonta Clause*, he's also starring in the movie *Shade* with Sylvester Stallone and Melanie Griffith. "It's about card players," says Dorn." In Jay this kind of flamboyant card player who's really cool and on top of things until he loses. Then he freaks out, which was a lot of fun."

Dorn will also continue flexing his directing muscles. Beyond directing the film *Through the Fire*—which he also wrote and starred in—he hopes to follow up his directing stint on the *Enterprise* episode "Two Days and Two Nights" with another one during the current Trek show's sophomore season.

"There's also a chance I'll be doing a show called *Haunted*, maybe at the end of this year or the beginning of next," says Dorn of UPN's new supernatural series. "Then there are a couple of features that we're in the process of writ-

ing right now that hopefully may get off the ground—but it's a long process. We'll see. I'd like to do more directing. I want to be Clint Eastwood."

In the minds of his many fans, though, Dorn will always be associated with Worf. And if this is indeed his last outing as everyone's favorite Klingon, Dorn is content with the legacy he leaves behind.

"It think Worf has proven himself to be a pretty strong character," Dorn says. "If anything's left, it would be for him to make peace with the duality of his life as a Starfleet officer and a Klingon. I think he should end up back on the Klingon homeworld in a position of shaping the Klingons into a new generation, into a new world, because he has the human thing going on and he's been around Klingons. If I had to write it, that would be the final chapter. Surverall, I wouldn't change a thing." O worall, I wouldn't change a thing." O

# :: lever burton

ask about that. Nobody has discussed the future plans with me. In terms of my own thoughts about future films, whether or not I'd like to see them happen depends a lot upon when you ask me. Do you know what I mean? There is no finer feeling as an actor than being in the company of people you trust explicitly. The sense of safety and security that I feel working with the Next Generation cast is something I have never experienced before. It's unparalleled in my career."

And it's a career grown busier with each year. This fall, for his 19th season hosting and producing the highly acclaimed child's television series Reading Rainbow, the series' opening four episodes tackle a tough subject from a kid's perspective. "We knew the season premiere would be in September and that there would be a lot of media attention given to the first anniversary of 5/n". Burton notes."We were certain that few, if any, of the media outlets would provide coverage with children in mind, and we dealt with this in an age-apropriate manner. Over the past few years, we've done a lot of shows about more serious issues, like homelessness, slavery, Vietnam veterans and death. These latest shows were an extension of that."

Even though Burton will typically be working on several major projects simultaneously, he says he's able to jump from project to project almost effortlessly. "What I enjoy most about my life and my career is that it's really varied," he adds. "Acting, producing, directing and sometimes writing all require a different skill set, and that keeps me interested."

Part of the buzz on Nemesis, of course, is the chance it may be the last TNC-cast outing. Whether or not future Trek films feature Geordi La Forge, Burton plans to continue directing episodes of the TV Trek; he had two first-year episodes of Enterprise and plans to direct more during season two. "I think they've done a wonderful job," he says of all the post-TNG spinoffs. "Each series has its own energy signature, and the fans have found value in each and every one of the expressions of Star Trek. There is certainly an appeal for every version of Trek that's ever been created."

If this is Geord's last hurrah, Burton hopes the legacy of his contribution to the Star Trek universe remains meaningful. "I'd like to be remembered as being a part of a cast that really held up our end," he says. "We maintained a very high standard of quality and did sown damn fine acting and storytelling." 3

#### sensor readings

CONTINUED FROM PAGE 22

cast.) Clint Eastwood's Blood Work had TINA LIFFORD (Lee), BEVERLY LEECH (Davla), GLENN MORSHOWER (Orton. Guard No. 1, Ent.-B Navigator, Ens. Burke), TED ROONEY (Varn), AMANDA CARLIN (Kobb) and BRENT HINKLEY (Butch), Also. Undisputed, a prison boxing film starring Wesley Snipes and Ving Rhames. has NICHOLAS CASCONE (Timor, Ens. Davies) and MICHAEL BAILEY SMITH (Alien No. 1 in Vovager's "Basics, Part 2").

The end of DSg and Voyager and the beginnings of Enterprise are now represented in an updated timeline at the Star Trek: The Experience museum at the Las Vegas Hilton. In addition. new costumes and props have been added, too-including the "new" standard Starfleet gear and many others from Enterprise. 3

#### :: memorial

original series' "The Cloud Minders." died at St. John's

grandchildren. 3

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# last word

briefina



The day a Star Trek film opens has always been exciting for me. As we all prepare for Star Trek

Nemesis, memories come flooding back of how I spent many of the past opening days: the camaraderie of the line, the inside jokes, the applause and cheers as the film begins!

One of the fondest recollections I have is standing in line for five hours, back in December 1979, waiting for the very first showing of Star Trek-The Motion Picture. The cold didn't seem to matter; we were all too happy at the prospect of seeing our old friends again-this time on a giant screen.

The line snaked around the building several times. Cars honked as they drove by while people in line waved. TV news camera crews were there, interviewing fans and asking about their expectations ("Do you think this will be bigger and better than Star Wars?"). A handful of fans had enviably used magazine photos as reference for homemade movie uniforms. This was an event, not just a movie!

When we finally took our seats, I couldn't believe I was actually going to see a new Star Trek adventure. After watching the original 79 episodes time after time and memorizing every line. the thought of seeing Kirk, Spock, McCov and the Enterprise gang doing something (anything!) new had given me sleepless nights of anticipation. We listened to "Ilia's Theme" playing over the sound system—our first taste of new Star Trek music! When the lights went down and the Klingon ships came on the screen. I thought I had died and gone to Trekker heaven! The cheers that went up as each crewmember made their entrance on the screen gave me goosebumps!



In 1982, I handed out flyers, pro-

moting my fledgling enterprise called the Star Trek II: The Movie Fan Club. to fans standing in line for The Wrath of Khan. After wiping away the tears from watching Spock's death, I debated his possible return for hours with other fans outside the theater. It wasn't a question of "if," but "how."

The Voyage Home was delightful in that it was very fulfilling to see the public at large embrace a Star Trek film so well. I went to the second showing and, as the first audience was coming out of the theater, I heard comments like. "Best Star Trek movie ever!" "You're gonna love it!" and "An instant classic!" What fun-not only to watch the movie, but afterward hear and read the general public's appreciation. It was an instant hit!

By the early '90s we were all beginning to realize that Kirk & crew could not go on forever. It seemed everyone at that time was a Next Generation fan. either openly or secretly. When word leaked we might see the two captains meet in Star Trek Generations, excitement was at an all-time high. How interesting to stand in line for Generations with fans dressed in original series, movie and Next Generation uniforms. It brought to the forefront just how far Star Trek had come!

On the opening days of First Contact and Insurrection, fans were almost solely dressed in Next Generation uniforms or as Borg and Klingons, Some engaged in friendly debate on which small-screen Star Trek incarnation was better and which captain was betterin the end, most admitted they loved them all

It still warms my heart to go to a big theater on opening day and see lines, with fans in costume waiting to get a first glimpse of the new Star Trek film, wound around the building. Dec. 13 will be no exception, and I will be waiting along with my fellow fans to see the Romulans menace Picard and crew on the big screen in Star Trek Nemesis. From 1979, when I was 18, to 2002, when I'll be standing in line with my 11year-old son, the opening days of Star Trek movies have created valuable memories for me. Although times have changed, the thrill of seeing a new Star Trek film with an audience full of devoted fans is something that has not. Here's hoping that, someday, I take my grandchildren to a Star Trek film on opening day! See you in line! 3

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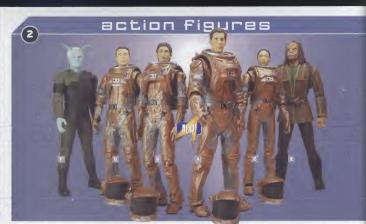


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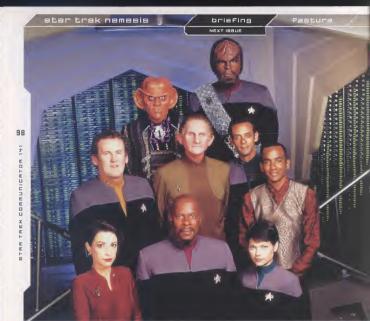
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# coming next issue

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#### nemesis

Now that the dust has settled, we talk even more about Nemesis in-depth with Brent Spiner on Data's days, director Stuart Baird, Tom Hardy's big break playing the villainous Shinzon, plus more of the cast and designers like Michael Westmore and Bob Ringwood.

#### deep space nine

A remembrance of *Deep Space Nine* as we mark the 1oth anniversary of its debut, with co-creator Michael Piller, executive producer Ira Behr, cast comments, and more

#### plus ... 🛲

Catch-up time with the Enterprise cast
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